

Eastern Héritage



NO CASH...
3 TICKETS

Richard Langlois

The Eastern Heritage

Side One: Early Morning Rain / Weekend / Catch The Wind / Blue Eyed Darlin' / Scotland The Brave / Gentle On My Mind

Side Two: Ribbon Of Darkness / Baby's A Kickin' / I've Lived A Lot In My Time / Bringin' In The Georgia Mail / Troublin' Mind / Fox On The Run

WHAT IS BLUEGRASS? To Alan Lomax, it's "folk music in overdrive." To some folks, bluegrass is to country music as jazz is to pop. Depending on a person's taste, it can range from the soulful, traditional sound of Ralph Stanley to the modern upbeat arrangements of the Osmond Brothers.

The Eastern Heritage's brand of bluegrass means drive, a natural, smooth sound and the ability to do new things without losing sight of the music's traditional roots. Bluegrass is country soul. But it's alive and fun as well. These boys enjoy playing so well that they advertise they'll play for just about anything—parties, weddings, christenings, Bar Mitzvahs, funerals or house-wreckings. The members of Eastern Heritage have their roots in the Washington, D.C.—Baltimore, Md. area, the bluegrass capital of the world. It's not surprising then, that they all developed an interest in bluegrass at an early age. In fact, Dan Curtis says that "bluegrass was his favorite since before it was called bluegrass. And it shows. You only have to listen to his intricate driving style to know how deep his feelings are for his music."

Dick Drevø plays bluegrass a very disciplined musical style. You can certainly feel this as you listen to his smooth, melodic banjo playing. Dick's playing is spontaneous and innovative too, but he channels his efforts into the traditional mold so as not to deviate from the syncopation of the instruments that he feels is so important to his music. It's natural that he should feel this way because he first learned to play from notables such as Bill Emerson.

"Bluegrass reflects the essence of life both past and present. It's closer to our heritage than any other kind of music played today." Who else but Johnny Knight, history buff and amateur philosopher, would feel this way about his music? And it shows in his free flowing, easy singing style, fine guitar work and, perhaps most, in the songs he chooses and arranges.

Bluegrass is not static. Part of its appeal is its ability to adapt to change with the times. It's very natural then, that the youngest member of the group, Fred Knight, would be the one to electrify the Eastern Heritage with his amplified bass and provide a "bluesy" touch with his harmonica.



Dan, Dick, Johnny and Fred all love this music called bluegrass. But to really find out what it means to them and what Eastern Heritage's style of bluegrass can mean to you, put on this record, sit back and enjoy the sound—it's good!

DICK DREVO

Dick was born in Takoma Park, Md. on December 17, 1943 and grew up in Northwest Washington, D.C. He began playing professionally at age nineteen. Dick has played with numerous bands on the East Coast, including occasional

performances with the Country Gentlemen. A highlight of his career was having performed on an album with the legendary Scotty Stoneman shortly before he died. Dick holds a Bachelor's Degree in Communications Technology and is employed as a Sales Engineer for Verian Associates. His interest in electronics and music have culminated in his establishment of a recording studio, Urban Recordings Ltd. He is also an accomplished amateur radio operator. Dick, his wife, Perry, and family make their home in Bethesda, Md.

Recorded at Urban Recordings, Ltd., Bethesda, Maryland

Produced by Dick Drevø for Adelphi Records

Disc Mastering by George Marino, Sterling Sound

Photo by Phil Straw

Designed and Illustrated by Richard Bangham

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P.O. Box 288, Silver Spring, Maryland 20907



AD 2007

DAN CURTIS

Dan was born in Baltimore, Md. on April 18, 1935 and has lived there all his life. He began playing professionally in 1953, has recorded with several different bands and has appeared regularly on Baltimore radio and TV shows as well as the famous WVVH Bluegrass Jamboree. In addition to playing the violin (using the "Curtis By Hand Method") he also plays banjo, guitar and bass. Dan's interests include electronics and photography. He is a Division Manager for the Grayman Co. in Baltimore, where he lives with his wife, Carol, and their two sons, Danny, Jr. and Neill.

JOHNNY KNIGHT

Johnny was born on April 14, 1941 in Washington, D.C., and grew up in suburban Maryland. He began playing the guitar at the age of fifteen and appeared on the Don Owens Show on WTTG-TV in 1959. He played the Washington, D.C. folk music scene in the early sixties as a solo performer. (Johnny and Dick met at a meeting of the Washington Folk Music Guild in 1962.) Johnny graduated from the American University in 1963 with a B.A. in history and became a Major in the U.S. Marine Corps. He presently lives with his wife, Janella, and son, Scotty, in Woodbridge, Va.

FRED KNIGHT

Fred was born in Washington, D.C. and grew up near Bethesda, Md. He began playing the guitar at the age of seven and learned to play the electric bass a few years later. Fred began playing professionally in 1969 and has played in country and rock bands as well as other bluegrass bands around the Washington, D.C. area. He is a computer field engineer for the Comma Corporation and is, naturally, drawn to electronics as a hobby. His wife, Lynne, shares both Fred's interest in electronics and his profession; she is also a field engineer. Fred and Lynne live in Annandale, Va.

Janella Knight

Our grateful appreciation to Gary Henderson and Katy "Metron" Daly of American University's National Public Radio Station WAMU, Gene Rosenthal of Adelphi Records and Perry Drevø for their studio engineering assistance.

"Weekend" is in memory of Danny Kroll

GREATEST HITS

Mark Stevens
and

To Paul

2/21/74
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the
Dovells

Jerry Gross & Mark Stevens

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DANCE PARTY



1 BRISTOL STOMP
Kalmann Music
IN THE STILL OF THE NIGHT
Cheerio Music
YOU CAN'T SIT DOWN
Gene Goodman
STOMPIN' EVERYWHERE
Kalmann Music
RUNAROUND SUE
Marimba Music
LET'S TWIST AGAIN
Kalmann Music

2 THE JITTERBUG
Cameo Parkway Pub
PONY TIME
Harvard Music
STOP MONKEYIN AROUND
Kalmann Music
STAY AWHILE
Alipane Music
SOUTH STREET
Kalmann Music
THE STROLL
Vogue Music

RECORDED AT

Queen Village Studios, Phila., Pa.
Wali Kahn Engineer
PRODUCED BY THE DOVELLS
Jerry Gross, Mark Stevens
EXECUTIVE PRODUCER
Sol (Socko) Farbstein

ARRANGEMENT ---- CHARLES CAMORATA
COVER DESIGN ---- BILL TRACY

FEMALE VOCAL ON "STAY AWHILE"---ELAINE GROSS
LOVE TO THE LADIES ---- Joan and Elaine

SPECIAL THANKS --- BILLY MacINTOSH

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Jerry Gross & Mark Stevens

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G O N E A R E T H E D A Y S





George Haberstroh
lead vocals, lead guitar

Linc Bloomfield
bass, vocals

Mark Sisson
rhythm guitar

Carl Canedy
drums, vocals

Side One

Gone Are The Days
Lover's Fine
Persephone's Poson
Change Your Mind
Till The Break Of Day
How Did You Get So Crazy

Side Two

Frostbite Fantasy
Boogie Bad Express
All You Need Is A Ticket
Rachel
Follow Your Dream

Produced by Relikids
Cover Design - Michael Cunningham

Private Records® 778
Correspondence
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Seattle, Washington 98102
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FOLK SONGS FROM CZECHOSLOVAKIA



**SUNG BY ELIZABETH KNIGHT
ACCOMPANIED BY JOHN ABBOTT**

FW 6919 FOLKWAYS RECORDS, & SERVICE CORP., N.Y.C.

FOLK SONGS FROM CZECHOSLOVAKIA

SIDE I

- Band 1. SHEPHERD SONGS
- Band 2. LOVE SONGS
- Band 3. CHILDREN
- Band 4. MERRY-MAKING

SIDE II

- Band 1. SOLDIER'S LIFE
- Band 2. SPINNING SONGS
- Band 3. OUTLAW'S AND DANCE
- Band 4. WEDDING SONGS
- Band 5. BALLAD OF ANNA MOLNAR

FOLKWAYS RECORDS Album # FW 6919

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FOLK SONGS FROM CZECHOSLOVAKIA

Sung by ELIZABETH KNIGHT

Accompanied by JOHN ABBOTT

SIDE I, Band 1 MOUNTAIN HOLLER: Musel By To Chlap
Byt' (Slovak)

Musel by to chlap byt'
Čo by my chcel mabit', vyberany!
Valaška pri boce
Len sa tak líjouce,
Opästek vibíjaný!

SIDE I, Band 2 LOVE SONG: Preletel Sokol (Slovak)

Preletel sokol s hory na topol
Kam sa posadil, kam sa on posadil
Svojej milej na dvor.

Oj, dama, dana, oj, dana, dana, dana.

Janíčko volá Anička moja
Kéby si výšla, kéby si ty prisla,
Na dve na tri slova.

SIDE I, Band 3 CHARDASH DANCE SONG: Pri Dunaji Šaty
Perú (Slovak)

Pri Dunaji šaty perú
Kde husari maštríjú.
Poznala milá milého
Smutne valala na neho
Milý, milý, milujem ňa,
Za sto zlatych vymením t'a.

Za sto zlatých mi nedajú
Lebo husara nemajú.
Dybych já byl sprostý voják,
To by bylo višteko īpak,
Ale ja som veľkým pánom,
U švadrony kapitanom.

SIDE I, Band 4 LOVE SONG: Ach Není Tu Není (Czech)

Ach neni tu neni, co by mé těšilo
Ach neni tu neni, co mé těší!
Co mé těšivalo vodou uplynulo
Ach neni tu neni co mé těší.

Jake' to vorani bez pluhu, bez koní?
Jake to vorani bez koloček?
Takov vorani, jaké milování,
Jako milování bez hubiček!

Pořád mně dávají co se mně nelíbí
Pořád mně dávají co já nechci.
Davají mně vdovce, ten má jen půl srdce,
Půl ho dal nebože, půl by dal mně.

Elizabeth Knight was born in Centralia, Washington. She studied piano and voice in Centralia and Seattle, and music theory, piano and voice at the University of Washington, from where she graduated B.A. in English literature. She received her M.A. in Slavic languages and literature from Columbia University and studied Slavic languages and literature at Charles University, Prague, Czechoslovakia for two years on an exchange scholarship from the Institute of International Education, graduating with a Ph.D. in Slavic studies. Miss Knight traveled extensively through Czechoslovakia and learned folk songs while there.

He Must Be A Real Man

Anyone who would want to beat me up
Must be a real man, an exceptional one.
I have an ax that shimmers
At my side
And a tooled belt!

The Falcon Flew

The falcon flew from the hill to the poplar tree
Where he sat down
In my love's yard.
Janíček is calling, "My Anicka
Why don't you come out
For two or three words."

Women Are Washing Clothes By The Danube

The women are washing clothes by the Danube;
The Hussars march by.
A girl sees her lover
And calls sadly to him.

Darling, darling, I love you.
I will pay 100 gold pieces to get you out of the
Hussars.
They won't take 100 gold pieces
Because they need Hussars.

If I were an ordinary soldier
Then everything would be different.
But I'm an important man,
I'm the captain of the regiment.

He Is Not Here

The one who could comfort me
Is not here.
That which could comfort me has gone by like the
waters.
The one who could comfort me is not here.

What is plowing without a plow, without a horse?
What is plowing without wheels?
Such plowing is like loving
Without kisses.

They are always giving me what I don't love,
They are always giving me what I don't want.
They are giving me a widower who has but half a heart,
Half he has given to God; half he would give to me.

SIDE II, Band 5 COURTING SONG: Keby som ja vedela
(Slovak)

Keby som ja vedela
Kde môj milý kosi
Vetu by mi niesla
Vo furtuške rosy!

Keby som ja vedela,
Kde môj milý piše
Vetu by mi niesla
Styri pionie!

SIDE II, Band 6 MOUNTAIN HOLLER: Ponáhľaj sa Šuhaj
(Slovak)

Ponáhľaj sa Šuhaj, z hory javorovej,
Podaj že mi podaj, vodičky studenej.

Čí z hora čí z dolu, každý na mná volá
Ako bych každiemu frajerenkou bola.

Čí z hora čí z dolu na mná nevolajte
Chudobnô som dievča, pokoja mi dajte.

SIDE II, Band 7 DANCE SONG: Holka modrooká (Czech)

Holka modrooká, nesedávej u potoka
Holka modrooká, nesedávej tam:

(1) V potoce je velká voda
Vemeli tě, bude škoda,

Holka modrooká nesedávej tam.

(2) V potoce se voda točí
Podeměle twoje oči

(3) Přijde na té myslivce
Připraví te o venušek.

SIDE II, Band 8 LOVE SONG: Zalet' Sokol, Biely Vták
(Slovak)

Zalet' sokol, biely vták
Ku mojmu milému.
Poszdravuj ho na stokrát,
Povezí tiako jemu

Abý príšiel vecer k nám
že ho pekne prosím
že ho vel'mi rada mám
že ho v sríci nosím.

If I Knew

If I knew
Where my love were reaping,
I would bring him
Dew in my apron.

If I knew
Where my love were drinking
I would bring him
Four peonies.

Hurry Up, Darling

Hurry up, darling, hurry from the maple tree hill.
Give me a little drink of cold water.

Everyone calls to me from the hills and valleys
As if I were everyone's lover.

Don't call to me from the hills and valleys
I'm a poor girl, leave me alone.

My Blue-eyed Girl

My blue-eyed girl, don't sit by the stream,
My blue-eyed girl, don't sit there.

There is a lot of water in the stream;
It would be a shame if it caught you.

My blue-eyed girl, don't sit there.

The water whirls in the stream
It will wash away your eyes.

The gamekeeper will find you
And beguile you.

Fly Falcon, White Bird

Fly falcon, white bird
To my sweetheart.
Greet him 100 times
And tell him softly

That he should come to see me tonight
Tell him that I ask him tenderly,
That I love him very much,
That he's always in my heart.

DOWNTOWN DO-WACKA-DO



HOLD WHAT YOU'VE GOT
LOVE POTION NUMBER NINE
TIGER IN MY TANK
THAT'S ALL THAT'S
IMPORTANT NOW
I KNOW JOHNNY LOVES ME
BE YOURSELF
JUST GIVE ME TIME
PAY IT NO MIND

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COLUMBIA RECORDING STUDIO, NASHVILLE, TENN.
COLUMBIA RECORDING STUDIO, NASHVILLE, TENN.
McPHERSON STUDIO, NASHVILLE, TENN.

Recorder:

Compatible Mastering:

Cover Design:

Side One

DOWNTOWN

PAY IT NO MIND

DO-WACKA-DO

BE YOURSELF

TIGER IN MY TANK

Side Two

HOLD WHAT YOU'VE GOT

JUST GIVE ME TIME

LOVE POTION NUMBER NINE

THAT'S ALL THAT'S IMPORTANT NOW

I KNOW JOHNNY LOVES ME

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Sharks



B A C K S
A G A I N S T
T H E W A L L

1. WISH YOU WERE / SHAKES / 3:56
1984 BIG BEE MUSIC, USA
2. BACK AGAINST THE WALL / SHAKES / 4:19
1984 BIG BEE MUSIC, USA
3. DON'T LET ME DOWN / SHAKES / 4:59
1984 BIG BEE MUSIC, USA
4. LIVE AND LET DIE / SHAKES / 3:45
1984 BIG BEE MUSIC, USA
5. IT'S ALL OVER / SHAKES / 3:41
1984 BIG BEE MUSIC, USA

1. YOU MAKE ME / CALIFORNIA / 4:43
1984 CALIFORNIA RECORDS, USA
2. SWEETHEART / SWEETHEART / 4:45
1984 BIG BEE MUSIC, USA
3. SWEETHEART / S. ZELLA, D. BARNES / 5:50
1984 BIG BEE MUSIC, USA
4. HOME AGAIN / SWEETHEART / 4:58
1984 BIG BEE MUSIC, USA
5. ALL BURNERS BE SPADD /
SWEETHEART, USA

MARK HORNIGERS
KEYBOARD
SAM LIGGINS
GUITAR, VOCALS
DERRICK PHILLIPS
DRUMS, VOCALS
SHAWN REED
BASS, VOCALS
STEVE HEDG
GUITAR, VOCALS



RECORDED AT THE WINDHOUSE, PHILA, PA
ENGINEERED BY RONALD HARRIS
ASSISTED BY BOB AL GATES
MASTERED AT WINDHOUSE, PHILA, PA
ENGINEERED BY BOB CRUM
ASSISTED BY MARK COOPER
MASTERED AT SWEET, LOS ANGELES, MASHENBERG, NYC
CONFIDENCE IS KEY, PHILA
GRAPHIC DESIGN BY BOB PHILIPS

ADDITIONAL MUSICIANS
GUITAR: BOB COLE, SAMANTHA CROWDER, BOB COLE, BOB COLE
PIANO: BOB COLE, SAMANTHA CROWDER, BOB COLE, BOB COLE
DRUMS: BOB COLE, SAMANTHA CROWDER, BOB COLE, BOB COLE
VOCALS: BOB COLE, SAMANTHA CROWDER, BOB COLE, BOB COLE

PRODUCED BY BOB COLE
PUBLISHED BY BOB COLE, SAMANTHA CROWDER, BOB COLE, BOB COLE
ARTISTS: BOB COLE, SAMANTHA CROWDER, BOB COLE, BOB COLE
MANAGEMENT: BOB COLE, SAMANTHA CROWDER, BOB COLE, BOB COLE
RECORDING STUDIO: BOB COLE, SAMANTHA CROWDER, BOB COLE, BOB COLE
RECORDING ENGINEER: BOB COLE, SAMANTHA CROWDER, BOB COLE, BOB COLE
RECORDING TECHNICIAN: BOB COLE, SAMANTHA CROWDER, BOB COLE, BOB COLE
RECORDING STUDIO: BOB COLE, SAMANTHA CROWDER, BOB COLE, BOB COLE

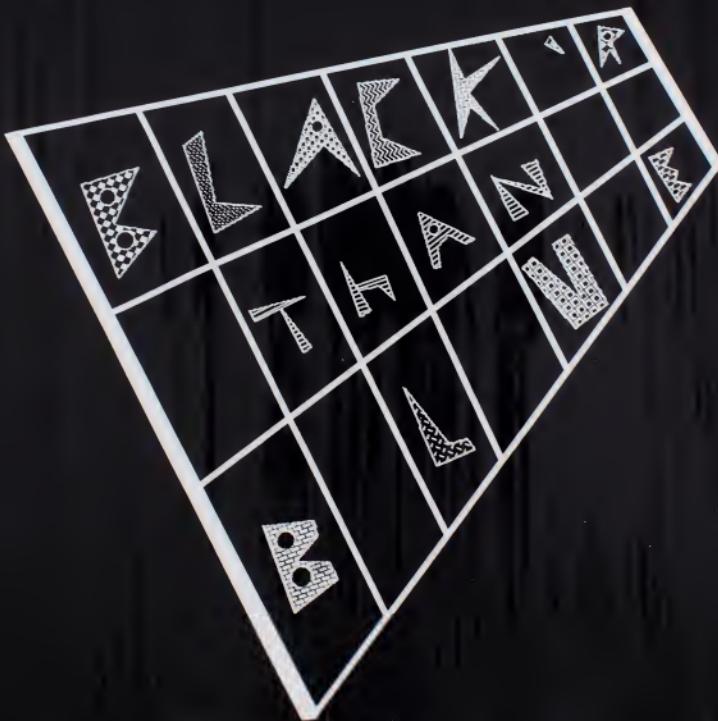
1984 BIG BEE MUSIC, USA
SPECIAL THANKS TO: JAP & CO., L.A. RECORD SHOP, BOB
PRODUCED BY BOB COLE, SAMANTHA CROWDER, BOB COLE, BOB COLE
SUNG BY BOB COLE, SAMANTHA CROWDER, BOB COLE, BOB COLE
WRITTEN BY BOB COLE, SAMANTHA CROWDER, BOB COLE, BOB COLE
SWEAT RECORDS, BOB COLE, SAMANTHA CROWDER, BOB COLE, BOB COLE
RECORDED BY BOB COLE, SAMANTHA CROWDER, BOB COLE, BOB COLE
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1984 BIG BEE MUSIC, USA

Smokin' Joe & The Generals



Smokin' Joe & The Generals

Black'R Than Blue



One Side
Two Years Too Long
Junk Man
Don't Mean Nothin'
('till it happens to you)
Mean Life

Other Side
Ginny Ginny
No Free Cupcakes
Live Wire
Believe in Yourself

Joe Mixon:

Guitar
Roland GM-70
Keys
Blue's Harp
Vocals

Special Thanks:

Priscilla, Paul, The Roadies (K&L), Lisa, Mike, Charlie, T. R. Communications, Ceile, and all our loyal fans!!

Jim Brekus:

Bass
Keys
Vocals

Recorded at

Kearney Street Studio
Allentown, PA

Jeff Godown:

Drums
Keys
Vocals

Mixed at

Fastrack Recording Studios
Denver, CO

with:

Dave Smith: Soprano and Tenor Sax

Mixed by

Wayne K. Gerbrandt

Mastered at

Aardvark Record Mastering
Denver, CO

Mastered by

Paul Brekus

STARVIEW
WHBF-FM 92

BEST OF THE BANDS

4/20/92
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\$ 8.00

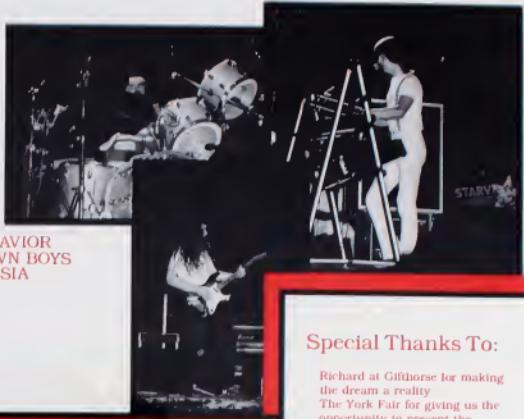




BEST OF THE BANDS

SIDE ONE

"ANOTHER WAY" - SIGNAL 21
 "MY IMAGINATION" - STRANGE BEHAVIOR
 "NOT ANYMORE" - TORO & THE LAWN BOYS
 "I'VE GOT A SECRET" - YOUTH IN ASIA



SIDE TWO

"HELLS GATES" - WRATH CHILD
 "I CAN'T WAIT" - CRY TOUGH
 "AN OLD COLD WAY" - BACK TALK
 "MADMAN" - HAUNZ

During the late '70's and early '80's Starview 92.7 started a tradition by presenting the best of the local musicians on disc-known then as the homegrown albums. That tradition returns with the very first "Best of the Bands" albums. Featured are all the bands who performed at the 1987 Best of the Bands Competition at the Great York Interstate Fair in September. Nearly 4,000 enthusiastic fans packed the grandstand to witness eight of the best bands in central Pa. Battle it out in two categories to determine who indeed was the best of the bands. We hope you enjoy this album as much as all of us who were involved with the 1987 Best of the Bands.

The Starview Staff

Produced by: Richard Hower and Mike Ondayko

Engineered by: Richard Hower at Gifhorse Recording Studios,

5555 Allentown Blvd., Harrisburg November 1987 through February 1988.

Special Thanks To:

Richard at Gifhorse for making the dream a reality
 The York Fair for giving us the opportunity to present the "Best of the Bands"

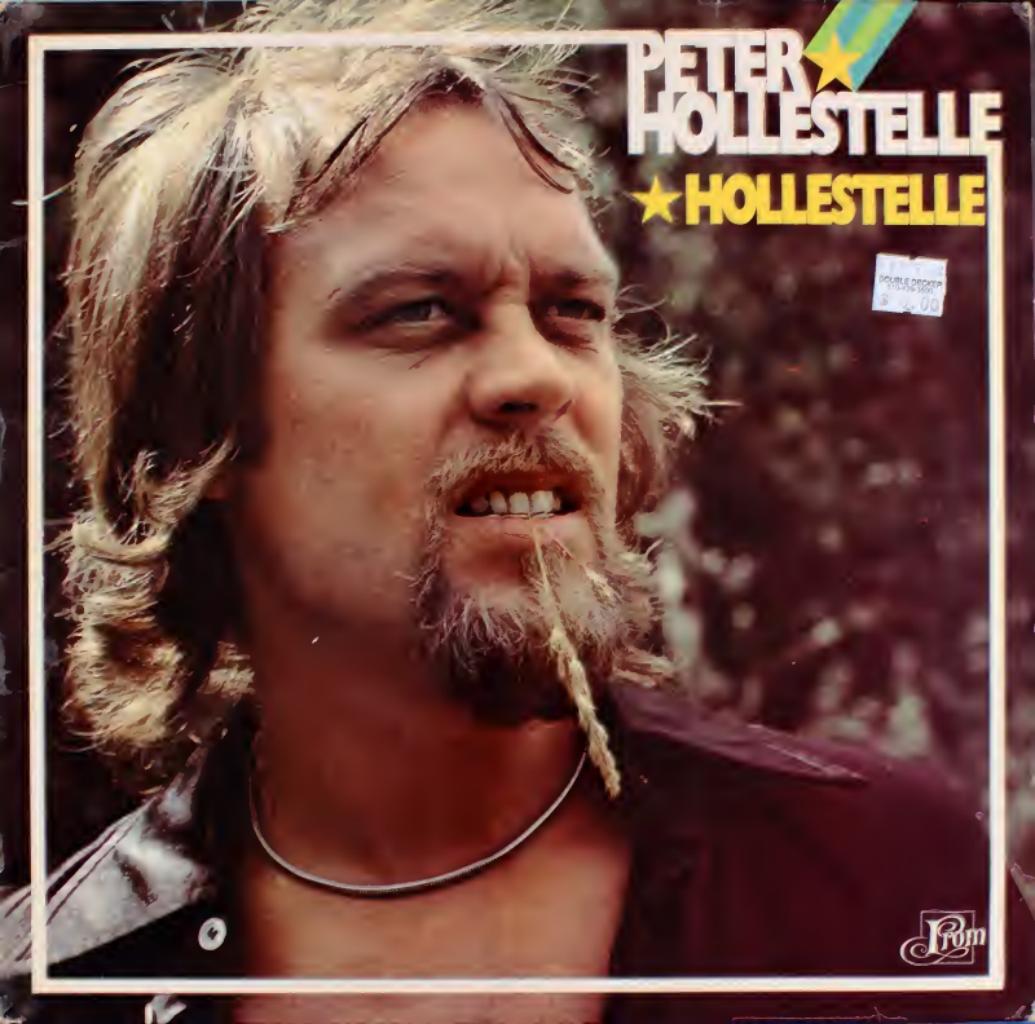
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 Jim Innerst
 Dana "Boddy" Kinneman
 and finally, to all the bands who participated on the album and to all those who make music in Central Pa. You are all truly the "Best of the Bands"

THIS ALBUM IS DEDICATED TO TIM DRAYER.

BEST OF THE BANDS
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PETER
HOLLESTELLE
★ HOLLESTELLE

DOUBLE PLATINUM
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From

PETER HOLLESTELLE

Seite 1

For No One (Lennon-McCartney)	3:37
Fever (Devonport-Cooley)	4:12
To Love Somebody (B. R. & M. Gibb)	3:35
A Place In The Sun (Wells-Miller)	2:34
You'll Have To Face The Music (Hollestelle-Slipsteeijh)	2:16
Stonewall (Vermeulen)	5:19

Seite 2

Play With Fire (agger-Richard)	3:11
Never Been To Spain (Axton)	3:48
That'll Be The Day (Vermeulen)	3:52
Lost Train To Clarksville (Track 476) (Bayce-Hart)	2:26
Turn Out The Lights (John & Johanna Hall)	4:41

Really I'm a professional musician and have worked for many years in Dutch recording studios and have also played in international groups such as the "Blizzards" and the "Flags". As a result of this I was involved in a number of international hits like "Bye, Bye, Baby", "It Happens Every Day", "Got To Get You Into My Life" etc.

I play piano and guitar.

Now I'm 28 and I think that's an age when I should try something on my own. So I've recorded a solo LP the music for which I have to a great extent arranged and played myself.

I was lucky. My Dutch record firm thought that what I had sung and played was so good that they released it not just in the Benelux countries but also internationally, in America, England, France, Italy and Germany.

Whether or not this is the start of an international career, I don't know. Anyway if it isn't... nothing will have been lost! At least I've got two pet cats at home and they love me above everything else. And they really don't care whether I'm famous or not!

Eigentlich bin ich Musiker, und viele Jahre habe ich in Studios in Holland und in internationalen Gruppen gespielt – z. B. mit den „Blizzards“ oder den „Flags“. Dabei kamen auch einige internationale Hits heraus, wie „Bye, Bye, Baby“, „It Happens Every Day“, „Got To Get You Into My Life“ usw.

Meine Instrumente: Klavier und Gitarre.

Jetzt bin ich 28, und das ist ein Alter, wo man einmal etwas alleine versuchen sollte. So begann ich mit den Aufnahmen meiner Solo-LP, deren Musik ich weitgehend selbst arrangierte und auch selbst spielte.

Ich hatte Glück: Meine holländische Schallplattenfirma fand das, was ich sang und spielte, so gut, daß sie es außer in Benelux auch international in USA, England, Frankreich, Italien und Deutschland veröffentlichte.

Ob dies der Anfang einer internationalen Karriere ist, weiß ich nicht. Aber wenn's nichts wird... auch kein Beibruch. Ich habe zwei Katzen, die mich innig lieben. Und denen ist es völlig gleichgültig, ob ich erfolgreich bin oder nicht.

1 FLOODGATES

2 WITHOUT A TRACE

3 NOT THAT SERIOUS

4 FAST PLANES TO RIO

Mixed by J Robbins @ Magpie Cage Recording Studio,
Baltimore, MD

Mastered by Dan Coutant @ Sunroom Mastering

Layout by Honey Wagon Design Studios

All songs by Very Americans

2013 Songs In The Key of Marie (ASCAP)

115



ROCK
PAPER
RECORDS

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THE SOUTHERN WONDERS



Remember Me



Remember Me

THE SOUTHERN WONDERS

SIDE I P.V. 50067-A

1. Go To Jesus 5:13 (Lead: Doug Truesdale)
2. Time 2:50 (Lead: Michael Randolph)
3. There Goes My Everything 7:38 (Lead: Lewis McIlwaine)
4. You Must Be Born Again 3:07 (Lead: Lewis McIlwaine)

SIDE II P.V. 50067-B

5. I Want To Thank You Lord 3:18 (Lead: Willie Perry)
6. Seeking For Me 3:50 (Lead: Doug Truesdale)
7. Remember Me 3:41 (Lead: Doug Truesdale)
8. If The Lord Need Somebody 5:28 (Lead: Doug Truesdale)

All Songs Pub. by MARY HILL MUSIC (BMI) Except #3 & 4

THE SOUTHERN WONDERS

The Southern Wonders were organized 1942 under the management of the late Mr. Richard Coleman Sr. in the state of Virginia. Later he organized the Southern Wonders in Philadelphia, PA in 1952. That group at that time consisted of Lewis McIlwaine, Ed Massey, L.C. Davis, Robert Stinson, Scott and Richard Coleman Sr.

Since that time there has been a tremendous change in Personnel. The present group now consist of Lewis McIlwaine, Dub Truesdale, Willie Perry, John Scott, Michael Randolph, Andre Taylor, James Brown and Richard Coleman Jr. The Southern Wonders do well to represent some of the best of Philadelphia based gospel singing groups. They have dedicated their lives to serving God through their songs.

Personnel:	
Lewis McIlwaine	Manager & Lead
Willie Perry	Assistant Manager & Tenor
Michael Randolph	Treasurer & Baritone
Dub Truesdale	Secretary & Lead
Richard Coleman	Tenor
Andre Taylor	Percussion
James Brown	Bassist
John Scott	Guitarist

We wish to thank everyone for their prayers and support.

For Engagements Contact:
Lewis McIlwaine, Manager
1351 W. Pike Street
Philadelphia, PA 19140
(215) 225-2753

Remix-Mastered-MG:
Virtue Studios, Phila., PA
PRAY VIRTUE RECORDS
215-763-2825

THE GERALD SISTERS
TREE OF LIFE



MALACO
RECORDS

THE GERALD SISTERS

TREE OF LIFE

SIDE ONE

1. I've got a right to the Tree of Life 5:24
2. I don't have nobody to depend on 6:26
3. Hold on 2:49
4. Walking with Jesus 3:23

SIDE TWO

1. Let's go to church 2:06
2. Breath of yours 3:12
3. When the evening sun goes down 4:08
4. Jesus made me what I am 2:47

Quinton "Funk" Williams

Bass Paul Williams

Drums Brian Williams

Keyboards Rev. Hiram Griffin D. Rev. Hassie Gerald

Recorded at Malaco-Sound Studio, Jackson, Mississippi

Engineered by James Griffin and Rev. Hiram Griffin

Mastered at Andra by Larry Ho

Printed in the United States of America

Rev. Hiram Griffin

Route 1, Box 219

Mulna, SC 29574

(803) 484-2544

All songs are published by Malaco Music, B.M.I.

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MALACO GOSPEL SERIES #4367
P.O. Box 9287 / Jackson, Mississippi 39206 U.S.A.

STEREO

DR 52055



skin burns

roy burns



skit burns • roy burns

Now and then in this fast, furious and insanely wonderful world of ours we stop and are attracted by life's vast miracles. Of all the miracles the most outstanding of course is the human being. In this case, the miracle is Roy Burns and the marvel of his drumming. In this case, the world is attracted by his message which he communicates through his talents as a percussionist.

I met Roy Burns a decade or so ago in his hometown, Kansas City. Since that time, Roy Burns has made great strides as a drummer. Today, he commands the respect of all musicians and has even gone on to gain recognition as the author of one of the finest texts ever published on the art of drumming. I have, since first meeting Roy, worked with him on a recital tour sponsored by the Rogers Drum Co. I know from first hand experience that his knowledge, love and interest, plus his masterful technique sets him in a class with all the great drummers of today.

Roy has already made his debut as a member of the great Benny Goodman organization and is currently appearing on the *Merv Griffin* television show. As for his future, we can be assured that Roy Burns will continue to create excitement and add his own unique rhythmical drive to our music.

SIDE A:

YOU ARE MY SUNSHINE — The intro is very clever both musically and drumming wise. The snare drum execution is clean and shows Roy's great technique. The arrangement is very musical.

CUTE — This showcases Roy Burns' tremendous flexibility. His effective "tap dance" rhythms are very expressive.

"avalon" — The time here is excellent. This is my idea of how drums should be played on an up tempo, always playing for the soloist and then when it's the drums turn . . . well. Piano and tenor very strong here and the bass really walks.

SWINGTIME — Roy blends beautifully with the other members of the rhythm section. His backing especially behind the tenor is highly effective.

LIVING TIME — Closes the first set with the same well executed inventiveness as Roy displays throughout.

SIDE B:

GYPSY IN MY SOUL — Notice here the clarity and the beats in the cymbal work. The rhythm section makes the feeling perfect.

JIVE AT FIVE — A solid tempo for an old Basie tune. There is togetherness here and everyone knows just what's going on. This kind of swing will never die.

TAKE ME OUT TO THE BALL GAME — The foot work and hand technique here is letter perfect. Class A. He has complete control and command at all times. I should like to mention too the wonderful work of the rest of the group. The expression and taste is throughout of the highest caliber.

A final word about Mr. Burns. He is young, full of verve and ambition and he certainly deserves kudos for his efforts to date. My hat is off to . . . ROY BURNS.

— LOUIS BELLSON

Produced by Sonny Lester

OTHER ALBUMS YOU WILL ENJOY:



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CONGA SOUL
ROULETTE BIRDLAND (SR 52078)

PEARL BAILEY & LOUIS BELLSON
PEARL BAILEY & LOUIS BELLSON — HAPPY SOUNDS
ROULETTE (SR 25167)

MONDAY NIGHT AT BIRDLAND (VOL. 1)
ROULETTE BIRDLAND (SR 52015)

JIMMY SMITH

BLUE NOTE 1563

at the organ

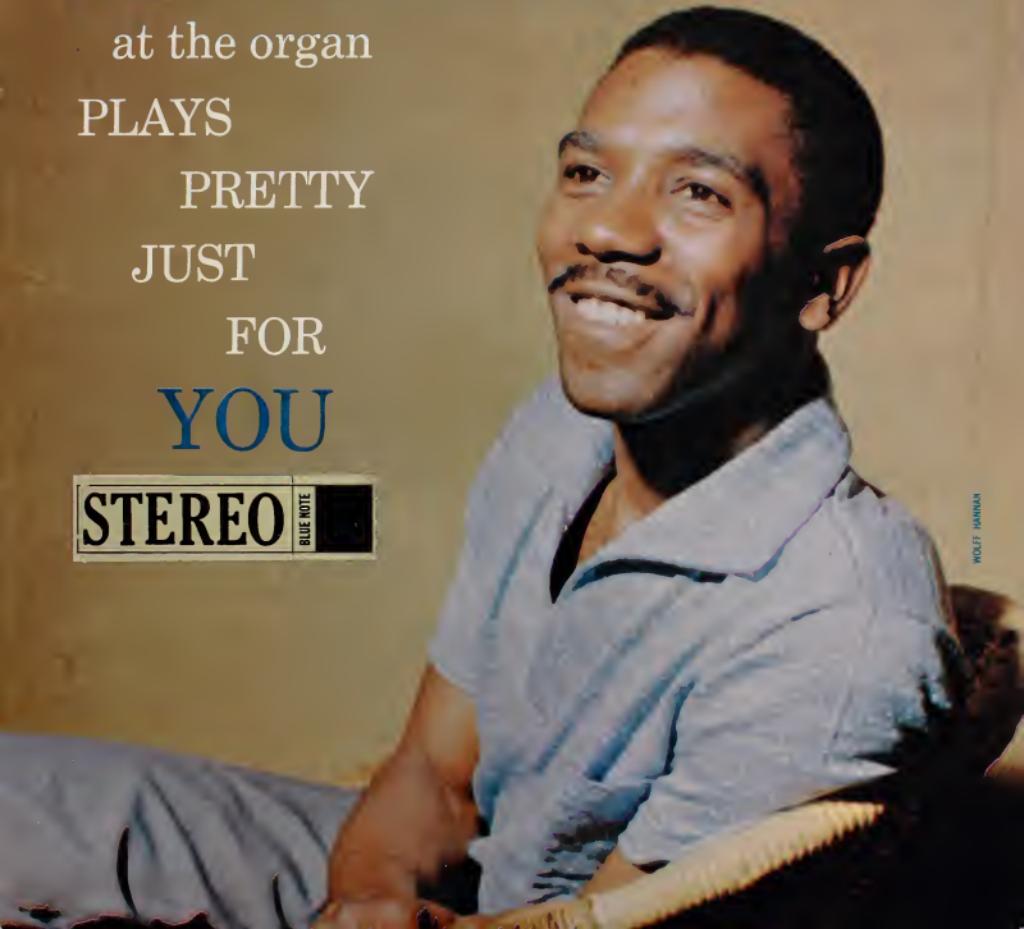
PLAYS

PRETTY
JUST
FOR
YOU

STEREO

BLUE NOTE

WOLFF HANNAN



JIMMY SMITH

PLAYS PRETTY JUST FOR YOU

JIMMY SMITH, organ; EDDIE McFADDEN, guitar; DONALD BAILEY, drums.

THE NEARNESS OF YOU THE JITTERBUG WALTZ EAST OF THE SUN AUTUMN IN NEW YORK

If you are one of the increasing legions of presold Jimmy Smith fans — one of those convinced by his first album converted by his second and now awaiting his third — then there is no need to inform you that this is the young man who gave new modern jazz dimensions to the Hammond organ. There is a need, though, to advise you in advance that in this new set Jimmy has something to offer that is enticingly different from anything preceding it in his consistently successful series of Blue Note LPs.

The title of the story — "Jimmy Smith Plays Pretty, Just For You" — in this LP, instead of an assortment of original and standard instruments, Jimmy has chosen for his vehicles a set of melodies that were all, at one time or another, familiar to the great American public.

The *Nearness Of You* is a Hoagy Carmichael melody first published in 1929. The 29 versions in my collection have a scope that indicates the breadth of its appeal, to everyone from Louis Armstrong to Duke Ellington. In the introduction an impressively atmospheric, pedal-point effect, Jimmy creates into a slow and totally interesting treatment of the melody. Throughout this album, incidentally, you will notice how expertly he manages to vary the moods, through the use of certain stops and through variation between choral and horizontal styles. There is also on this one a guitar solo by Eddie McFadden, who joined the Smith Trio in January of 1957 and whose name did not meet on a Date With Jimmy Smith (Blue Note 1547, 1548).

The *Jitterbug Waltz* was composed by Fats Waller and recorded on his penultimate session for Victor in March 1942; since then it has been seized spontaneously by numerous other jazz artists, though its original success was limited and, unlike the other items in this set, it never became a big popular song. Basically a simple, descending cluster of notes, it does not require a great degree of harmonic complexity or harmonic chasm; however, Jimmy plays it with more dynamic contrast than did Fats himself on the opening chorus and offers some swinging variations on the melody in his second. Drummer Donald Bailey maintains a four-four technique for the most part; as a result there is an accent on 1 and 3 in the odd-numbered measures and on 2 in the even-numbered measures.

East Of The Sun (1934) is another melody that has been an instant jazz demand. In its original form composed by Brooks Bowman, who died tragically young in 1937 at the age of 24; originally it was in one of the shows for which he wrote the music at Princeton, in 1935. Jimmy takes it at medium-bright tempo, belting out the melody first in chords, syncopating gallantly in the second chorus with some interesting variations on the first before ending on the last measure. At the fourth chorus McFadden steps in for a couple before Jimmy brings back the melody. This track is a fine example of Jimmy's and Eddie's ability to respect the original melodic and/or harmonic basis while investing the performance with the unmistakable stamp of their own personalities.

Autumn In New York (1934) is one of the many popular hits written by Vladimir Dukelsky (Vernon Duke), whose dual life as classical composer and Tin Pan Alley titan has rendered him unique. Jimmy plays it with almost solemn majesty in the

opening chorus; Eddie has a conservatively pleasant interlude, and Jimmy takes it out in a manner that makes you wonder whether you will ever hear the Mighty Organ again. I like this play like this, for there is just enough of the grandioso approach, tinged with just enough of the underlying jazz feeling, to achieve an ideal and rarely-found blending of schools.

Penthouse Serenade (When We're Alone) represents the collaboration of a native Londoner (Val Burton) and a New Yorker (Will Jason) in one of the big hits of 1931. Jimmy's composition is more like Bailey's, with gentle bluesy on-cymbals being accentuated. McFadden has the lower reaches of his guitar for some introspective thoughts in the second chorus; he ad lib more freely in the third. The fourth and fifth chorus have Jimmy making Hines-like use of tremolo effects to bring a calmly swinging performance to a pleasant finale.

The *Very Thought Of You* is the work of another British import, Roy Haynes (Nat Hines) in 1934. It's an example of the shrewdness in melodic simplicity (even though in the diatonic scale of the original key) reinforced by a sturdy harmonic substructure. McFadden introduces the melody, ad libbing slightly and gently. On the second chorus Jimmy scatters short phrases intriguingly through the first eight measures, rising to a fine crescendo at measures 15-16, then settling back into a mood of comparatively serene most of the rest of the way.

I Can't Get Started is, of course, another famous Vernon Duke composition, first heard in 1935 in a piano solo version (because of the famous Bunny Berigan version cut soon after its publication in 1935) and later to every singer and jazzman. Jimmy plays a single-note melody line in the middle register but starts ad libbing pretty early in the game this time; the tempo is slow without seeming lethargic, and there are some typically wild melodic patterns established. Guitar has a solo at 16, and Jimmy shifts out chords for a frantic release, after which there is a return to the mood of the opening, leading into a grandioso ending.

Old Devil Moon, by Yip Harburg, published in 1946 as part of the score of *Finian's Rainbow*, appealed immediately to jazzmen because of its surprise half-time rise of key in measures 5 and 6. A Latin groove is set in the introduction; the tempo is bright. Eddie again takes off effectively on the second chorus, Donald Bailey keeps it on the beat effectively, and Jimmy, one need hardly add, never stops cooking.

A few moments ago I implied that you are probably a pre-sold Jimmy Smith fan. What is important and valuable about this LP, however, is the fact that you may not be. Perhaps you were attracted by the idea that Jimmy Smith is playing these melodies prettily, just for you, and thus this is your introduction to an extraordinary young talent. So, if this is your first meeting with the Jimmy Smith Trio, all I need add is — welcome to the club!

—LEONARD FEATHER

Photo by FRANCIS WOLFF

Cover Design by TOM HANNAN

Recording by RUDY VAN GELDER

Users of Wide Range equipment should adjust their controls to RIAA curve.

PENTHOUSE SERENADE THE VERY THOUGHT OF YOU I CAN'T GET STARTED OLD DEVIL MOON

OTHER BLUE NOTE RECORDS BY JIMMY SMITH
YOU WILL ENJOY:

BLP 1512 JIMMY SMITH TRIO

The Way You Look Tonight, You Get 'Cha, Midnight Sun, Lady Be Good, The High and The Mighty, But Not For Me, The Preacher, Tenderly, Jay.

BLP 1514 JIMMY SMITH TRIO

The Chomp, Bayou, Deep Purple, Moonlight in Vermont, Ready 'N Able, Turquoise, Bubbis.

BLP 1525 JIMMY SMITH TRIO

Judo Mamba, Willow Weep For Me, Lover Come Back To Me, You Will Needn't, Fiddlin' The Minors, Autumn Leaves, I Cover The Waterfront.

BLP 1528 THE INCREDIBLE JIMMY SMITH AT CLUB "BABY GRAND", WILMINGTON, DEL. Vol. 1.

Sweet Georgia Brown, Where Or When, The New Preacher, Rosetta.

BLP 1529 THE INCREDIBLE JIMMY SMITH AT CLUB "BABY GRAND", WILMINGTON, DEL. Vol. 2.

Caravan, Love Is A Many Splendored Thing, Get Happy, It's All Right With Me.

BLP 1547 A DATE WITH JIMMY SMITH, Vol. 1. with Donald Byrd, Lou Donaldson, Hank Mobley, Eddie McFadden, Art Blakey, Donald Bailey.

Falling In Love With Love, How High The Moon, Funk's Oats.

BLP 1548 A DATE WITH JIMMY SMITH, Vol. 2.

I Let A Song Go Out Of My Heart, I'm Getting Sentimental Over You, Groovy Date.

BLP 1551 JIMMY SMITH with Lou Donaldson, Kenny Burrell, Art Blakey.

Summertime, There's A Small Hotel, All Day Long, Yardbird Suite.

BLP 1552 JIMMY SMITH with Lou Donaldson, Kenny Burrell, Eddie McFadden, Art Blakey, Donald Bailey.

Plum Nellie, Billie's Bounce, The Duel, Buns A Plenty.

MEREDITH

ANOTHER
TIME

IN MEMORY OF ALICE WILDER

Songs by S.

ALEC WILDER
LOONIS MCGLOHON
JIMMY VAN HEUSEN
JOHNNY BURKE
MARSHALL BARBER
DAVE FRISHBERG
JOHN LATOUCHE
JEROME MOROSS
JUNE CARROLL
ARTHUR SIEGEL
JOHNNY MANDEL
WILLIAM ENGVICK
MORTY PALITZ
FRAN LANDESMAN
THAD JONES
BOD DOWD
MEREDITH D'AMBROSIO
LARRY MORST
FRANK CHURCHILL
IRA GERSHWIN
GEORGE GERSHWIN
JOHNNY MERCER
HOAGY CARMICHAEL

HEREDITH... ANOTHER TIME

All Of Us In It Together
Aren't You Glad You're You
It's So Peaceful In The Country
Rain, Rain (Don't Go Way)
Dear Bix
Lazy Afternoon
Where's The Child I Used To Hold
Love Is A Simple Thing
You Are There

While We're Young
Small Day Tomorrow
A Child Is Born
The Piano Player (A Thousand And One Saloons)
Some Day My Prince Will Come
Such A Lonely Girl Am I
Wheeler And Dealers
I Was Doing All Right
Skylark

Something insistently strong about this record resists complete demystification. The more you listen to it, the more you can become drawn into its vortex of spirit, and I have listened to it 60 to 70 times, and it simply stays crisply fresh and savory, it just grows on you! Others have also happily reported this subtle, intoxication, but without either reasoning or proof. It just happened, and Ambrosini's fan relates it only to "Mister" and Ambrosini's

in the context I referred. Ambrosio's career has taken a new turn. Namely, ever I have gotten one of her songs from her album "Lost In His Arms" and played it on KJAZ radio during the past six months, I have received a call from an enthusiast or to request more information about who she is, where she can be seen and heard and what else has she recorded have been other effects.

She has been with us at KJAZ birthplace has also been her professional center for twenty odd years, singing mainly in her home state, e.g. Toppy Plaza in San Town is one of her mainstays. However, she is certain to be in a variety of places in the near future since the word about her is spreading with acceleration.

Borne by parents in the entertainment professions, Meredith was given a piano and started singing at age six. Records by Ella Fitzgerald and Billie Holiday were among a collection of jazz records lying around the house.

Very early on, deepening interest and knowledge in jazz was intensified by access to two of her earliest influential jazz musicians: Symphony Sid and Father Norman J. O'Connor, the jazz priest of Boston University. "As I heard songs I liked, I jotted them down." Today her song repertory exceeds 2000.

Meredith says she is more of a singer than a pianist, and she has a natural gift for the piano. She was initially turned on by Horace Silver's work. Art Tatum and Bill Evans were influences, too. She says she has learned by discovering the chords they played. With her transparent integrity and impeccable taste, she has no desire to compromise her music, nor does she feel compelled to sing songs unencumbered by commercial compromise. Her priority lies in telling the story in singing and in the way she can make a song sound convincing through lyrics. Meredith elegantly likes the project of songs by getting inside the words on a page into the spirit of illumination.

Every word and line is enlivened with warm expressive familiarity and shading. The words just pop, ooze, swoop or flow out, appropriate to interpretive finesse and substance. *Easy Afternoon* and *It's So Pleasant in the Country* are my favorite samples of this quality. Or did how she sings the word 'loon' in Skylan? - it sounds amazingly like the voice of a real loon, ornithologically speaking.

quances of Anita O'Day and Irene Kral among others. At the mention of the late Ms. Kral, who was likewise a magnificent interpreter, Meredith said, "Oh yes, exactly! She's wonderful! We have very low voices." The two have the same range. The shadow of Kral, however, is kept at a respectful distance even though Meredith indulges in her style along the way.

The appealing program of songs on the album is her meticulous choice making, beginning with the title track. In the case of the title selection *All Of Us In It Together*, there are seven songs identified with Alec Wilder either by lyrics or music. It is a bit spiritually strange because he was always a man of his own thoughts through things a person I met who had every-
thing to do with Alec for the last year and a half I've felt surrounded by Alec and I was
sure he would enjoy its affinity to his
music. I was very unhappy that he died as I
had wanted to meet him. Also I wanted to
sing his songs in singing them myself, although not recording just yet. I also
also love Dave Frishberg, Hoagy and the rest
of our own. *The Piano Player* is an attractive

"Alec's lyrics to Thad Jones' beautiful *A Child Is Born* put me into another world when it says 'one work of art'. I knew this man had to be very, very sensitive!" Wilder died in December, 1980. Through his

like he placed premium value on three major things: music, young children and nature. The songs herein are right in line with these values. The listener will be able to pick these out promptly as Wilder's bonds with the pristine character of the natural environment and with childhood culture are singularly warm and extra-perceptive.

The album teems with melody like it is blithe songs of melody and elegance of mood, but it is equally endearing in the unforced, unwhipped beauty of Meredith's slow things and ease with which she can juxtapose varying moods. Marvelous! Meredith d'Ambroiso says "Lyrics are really important, but if the tune isn't right, there's no point in it." In this album we have both ingredients plus Meredith's magic, the perfect blend.

- HERB WONG
Jazz Times and
KJAZ Radio San Francisco

CREDITS

Produced by Springfever Music and Publishing Co Inc
Recorded by Wil Morton
Photograph by Phyllis Santis Stewart
Cover design and calligraphy by Meredith d'Ambrosio
Recorded February 6, 1981 in Christopher Lydon's
Session Home Studio in New Haven, Connecticut
Special thanks to Carl Olson, Wil and
Ron Hurston, Christy and Cindy Lydon, Herb Wong,
Ron Hurston, Ronald Powers and Bob Rosenblatt

Ron Lichtenstein
Another Mile



Ron Lichtenstein

Another Mile

(Terry's Song)

Another Mile
 My heart is slightly broken, my shoes are rather new,
 The road we've travelled down is long, what's this man to do?
 The way we live, you know, ain't it right,
 You know it's a sin.

So how's the man to win?
 The wind is at my heels, and the sun is in my eyes,
 There's a tear upon my cheek, my friend.

But I go another, go another, so another mile.
 The past - it travels by so fast, many men have died,
 The time - it travels by so fast, many men have died.

The tears we shed would fill the sea,
 From swell to rolling tide,
 You know just what I'm feeling, it's hard for me to hide.
 And the wind.....

The road I'm travelling down now looks a little green.
 The wind blows away the clouds, the sky - it can be seen.
 The past, well, it happened,
 Who can ever tell?
 I'll keep a travellin' down the road.
 Some day I may do well.
 And the wind.....

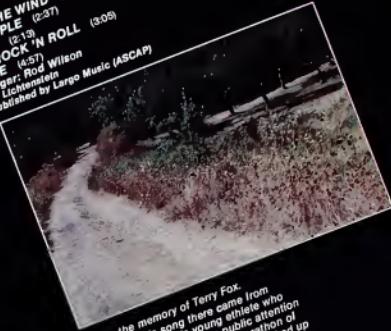
Vocals: Terry Woods/Rod Wilson/Joe Pizzullo
 Acoustic & Electric Guitar: Rod Littlefield
 Guitar: Jeff Levin ("Wallie and Peppie")
 Steel Guitar: John Goux ("The King of Rock 'n Roll")
 Acoustic Guitar: Eddy Black ("Paros")
 Keyboards/Prophet Synthesizer & Marimba: Rod Wilson
 Harmonica: Mark Wilson
 Bass: Tom Bouchard
 Percussion: Bill Braland / Two Brothers ("King of Rock 'n Roll")
 Drums: Joe Kucher
 Steel Drums: David Yekoban



Side 1
 RENEW! (3:06)
 PAROS (2:22)
 DANCE WITH ME (2:23)
 MY LOVE FOR YOU WILL NEVER
 GO AWAY (2:19)
 TWO BROTHERS (2:29)
 WHERE WOULD I BE? (3:08)

Side 2
 CATCH YOU IN THE WIND (3:33)
 WALLS AND PEOPLE (2:37)
 A GIRL LIKE ME (2:13)
 THE KING OF ROCK 'N ROLL (3:05)
 ANOTHER MILE (4:57)

Producer/Arranger: Ron Lichtenstein
 All songs published by Largo Music (ASCAP)
 All selections © Ron Lichtenstein



"Another Mile" is for the memory of Terry Fox. During the recording of this song there came from Canada the dramatic saga of the young athlete who had lost his leg to cancer. Now, to focus public attention on fighting the disease, Terry began the "Marathon of Hope" by running across Canada. The media picked up the story and millions around the world followed his progress. However, before he could complete his challenge, cancer won out. Terry has become a hero, not only in Canada, but to people everywhere. He showed only the finest in human spirit in his quest to go just "Another Mile".

Traveling down an open highway
 Biting into the yellow sun
 Things don't always go my way
 But I can taste it, till the day is done
 And when I go you will know
 By the song I sing
 By the tears in my eyes
 By my laughter, I was king
 And when I go you will king
 All my travels led behind
 All the joy that was forgotten
 All the love that was mine.

Producer for Grand Prix Steve Moshman
 Executive Producer: Brian Gaskin/Carl Paul
 Recording Engineer: Stephen Corke
 Assistant Engineer: Bruce Lenz
 Mixing Engineer: Brad Taylor
 Art Director: Subi Warwasse International Inc.
 Cover Photo: Robert Braun

Design: Mark Mazz Graphics, Los Angeles, CA
 Back Cover: Bruce Lenz
 Photography: Mark Mazz Graphics, Burbank, CA
 Special Thanks to Michael and Linda, Burbank, CA
 All songs recorded at Far West Studio, Studio City, CA
 except "Two Brothers" / "The King" at Moon Lake, Hollywood, CA
 and "Two Brothers" / "The King" at Moon Lake, Hollywood, CA
 Global / Feed Win Studio, Studio City, CA
 Mixed at Feed Win Studio, Studio City, CA

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 Los Angeles, CA 90070

THE ORIGINAL SOUND TRACK ALBUM



METRO GOLDWYN MAYER PRESENTS
DAVID O. SELZNICK'S
PRODUCTION OF MARGARET MITCHELL'S

"GONE WITH THE WIND"

MUSIC COMPOSED AND CONDUCTED BY MAX STEINER



© 1939 Metro-Goldwyn-Mayer Inc. Printed in U.S.A.

This MGM limited edition contains the official 32 page illustrated program of color photographs and text.



1E-10 ST

An Original Sound Track Recording From The MGM Film

Kismet

Fate • Not Since Nineveh
Baubles, Bangles And Beads
Stranger In Paradise • Gesticulate
Night Of My Nights • Bored • The Olive Tree
This Is My Beloved • Sands Of Time



© 1955 Metro-Goldwyn-Mayer, Inc. - Printed in U.S.A.



An Original Sound Track Recording From The

MGM Cinemascope Film

KISMET

side one

1. Fats
Howard Keel
2. Not Since Nineveh
Dolores Gray
3. Baubles, Bangles And Beads
Ann Blyth
4. Stranger In Paradise
Ann Blyth & Vic Damone
5. Gesticulate
Howard Keel

MGM Studio Orchestra & Chorus

conducted by Andre Previn
& R. Coordinator: Irv Stinter
Director of Engineering: Val Valentini

■ The romantic and Arabian Nights-styled plot of *Kismet* has enthralled audiences since it was first produced as a drama in 1911. More luster was added to it in 1953 when Robert Wright and George Forrest gave it a musical setting by adapting the music of Alexander Borodin for a Broadway stage production that became an immediate success. The musical was brought to life when M-G-M transferred it into a lavish movie musical in color and Cinemascope starring Howard Keel, Ann Blyth, Dolores Gray and Vic Damone.

Kismet, in its musical form, was a natural for a film adaptation because it had all the ingredients necessary for success: exciting music, dynamic stars and a screen full of color and action. It is to the credit of the music's adapters, the aforementioned stars, as well as Andre Previn and Irv Stinter, who supervised the musical segments of the picture, that in this original soundtrack recording,

The composers, also, have managed to reuse several tunes that have made an important mark on America's popular music scene. Listen to Howard Keel, Ann Blyth and Vic Damone sing *This Is My Beloved*, or *Howard Keel and Vic Damone's duet of Stranger In Paradise*, or *Ann Blyth's solo of Baubles, Bangles and Beads*, or *Dolores Gray's Not Since Nineveh*, to cite just a few of the numbers in this glamorous score. You'll see that from such material and such singers, long-lasting and ever-appearing songs are made.

MGM Presents

in CinemaScope

KISMET

Starring

HOWARD KEEL • ANN BLYTH • DOLORES GRAY • VIC DAMONE

With MONTY WOOLLEY • SEBASTIAN CABOT • Screen Play by CHARLES LEDERER and LUTHER DAVIS

Adapted From the Musical Play "KISMET" - Book by CHARLES LEDERER and LUTHER DAVIS

Founded on "KISMET" by EDWARD KNOLLOCK - Music and Lyrics by ROBERT WRIGHT and GEORGE FORREST

Music Adapted from Themes of ALEXANDER BORODIN - Photographed in CINEMASCOPE COLOR

Directed by VINCENTE MINNELLI - Produced by ARTHUR FREED - A Metro-Goldwyn-Mayer Picture

METRO'S EXCITING WORLD OF MUSIC!

ella fitzgerald



M/ MS-500

the melodic stan getz



M/ MS-501

Deep Purple DAVID ROSE



M/ MS-502

Judy Garland



M/ MS-505



MGM PRESENTS

Connie Francis



M/ MS-519

JAMES BOND: GOLDFINGER



M/ MS-520

The Amazing Jimmy Smith Trio



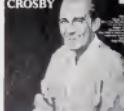
M/ MS-521

JOHN GARY



M/ MS-522

BING CROSBY



M/ MS-523

OSCAR PETERSON



M/ MS-524

KISS ME KATE



M/ MS-525

KISMET



M/ MS-526

Inspirational Songs



M/ MS-527

Sister Act



M/ MS-528

Country & Western Favorites



M/ MS-529



This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature.

FORD DEALERS' FILM SERVICE



CARE OF YOUR SLIDE FILM PROJECTOR

The following rules should be observed in the care of your slide film projector:

- (1) Be sure to check voltage of available current before connecting the machine (110 volt, AC, 50-60 cycles).
- (2) Be sure that film is rolled with dull side out, and with first picture on the outside.
- (3) Clean lenses regularly.
- (4) Change needles frequently.



SERVICE

Should service be necessary, any local radio repair shop can usually service a slide film projector adequately. If for any reason repairs cannot be made quickly and easily, return the complete unit to the manufacturer.

VACATION BY TRUCK



Summer Time! Vacation Time! What are you planning to do? Where are you planning to be? And will your budget stand the added strain of two weeks at the beach, or at the mountains, or on the open road?

Stake yourself to the best vacation you've ever had with the added commissions which

result from the sale of trucks and commercial cars. This film takes the "mystery" out of truck selling—shows you how you can "Vacation By Truck."

(The Ford Motor Company, whose policy is one of continuous improvement, reserves the right to change specifications, designs or prices without incurring obligation.)



VOL. 58
x 5

274137
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413000
392100

VOL. 60
T 5



VOL. 60
T 7



TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

RECORD 1

Tape recorded interviews with Ford Dealers who are currently merchandising Used Cars at a profit.

These interviews cover the following subjects:

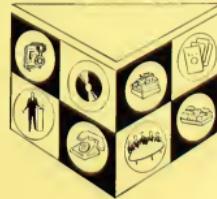
SIDE 1

Band 1: "Attitude"

Band 2: "Wholesaling"

SIDE 2

"Appraisal"



** A recording only.*

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

RECORD 2

Tape recorded interviews with Ford Dealers who are currently merchandising Used Cars at a profit.

These interviews cover the following subjects:

SIDE 1

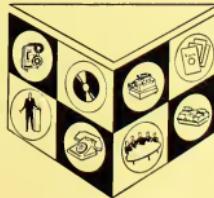
"Appearance Reconditioning"

SIDE 2

Band 1: "Display"

**Band 2: "Balanced
Inventory"**

Band 3: "Pricing"



* A recording only.

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

RECORD 3

Tape recorded interviews with Ford Dealers who are currently merchandising Used Cars at a profit.

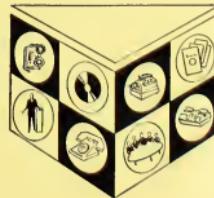
These interviews cover the following subjects:

SIDE 1

Band 1: "Advertising"
**Band 2: "Sales Direction
and Solicitation"**

SIDE 2

Band 1: "Finance Selling"
Band 2: "Public Relations"



* A recording only.

PRESENTING the PRODUCT

*Recorded Field Reports on successful methods of
Product Presentation
as practiced by top-profit salesmen covering:*

BAND 1-Getting into the Presentation

BAND 2-Making the Presentation

BAND 3-Making the Presentation Stick

BAND 4-What Competition is Doing

*** A Recording Only.**





Successful salesmen from across the country tell...
“HOW THEY SELL WHAT THEY’VE GOT”

Specific techniques for selling specific units

***A recording only**

The opinions and techniques recorded here are those of the men who made these statements and not necessarily those of Ford Division of Ford Motor Company nor of Wilding-Henderson, Incorporated.

NOTE:

The sound of a “beep” occurs at places throughout this record. You may wish to stop the record each time the beep sounds and discuss the point which had just been made.





"SUSPECT... or PROSPECT"

**What Top Profit Salesmen
do about Qualifying...
The methods they employ
to save time, avoid
mistakes and build more
gross into the deal.**



A Black and White Slidefilm





“WRITING PROFITABLE DEALS”

SIDE 3: "Working the Customer for Profit"

SIDE 4: "Selling Finance and Insurance"

SUCCESSFUL SALESMEN TELL HOW TO GO FROM THE INITIAL DEAL TO A FINAL ORDER WITH A GOOD PROFIT BY WORKING THE CUSTOMER . . . AND BY SELLING FINANCE AND INSURANCE.

* A Recording Only



The statements made on this record do not necessarily reflect the views of Ford Division, Ford Motor Company, or of William Randolph Hearst.

“WRITING PROFITABLE DEALS”

SIDE 1: "The Order Form as a Guide to Trading"

SIDE 2: "Setting the Stage for Profit"

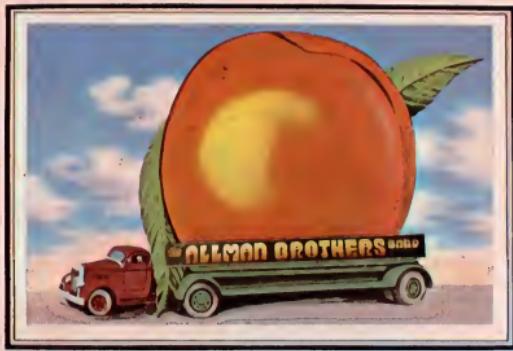
SUCCESSFUL SALESMEN TELL WHY AND HOW THEY USE THE ORDER FORM AND CREDIT STATEMENT TO GUIDE THEIR TRADING, TO HELP WRITE MORE PROFITABLE DEALS, AND TO MAKE LASTING CUSTOMERS OUT OF EVERY BUYER

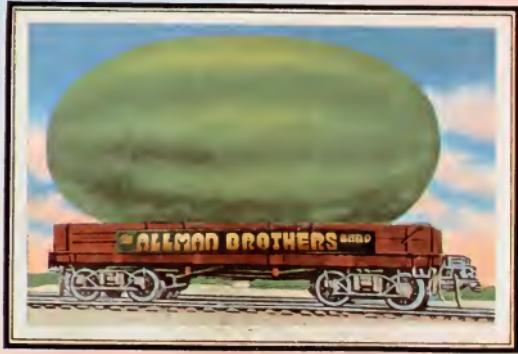
— INCLUDING SPECIFICS ABOUT WHAT UNIT TO BASE THE INITIAL DEAL ON . . . AND WHERE TO START THE PRICE TRADING .

* *A Recording Only*



The statements made on this record do not necessarily reflect the views
of Ford Division, Ford Motor Company, nor of Wilding-Henderson, Inc.





EAT A PEACH

DEDICATED TO A BROTHER

Side One

1. Ain't Waitin' Time No More**

Gregory L. Allman—No Exit Music Co., Inc., BMI

GREGG ALLMAN, Vocal, Piano and Organ

DICKY BETTS, Slide and Lead Guitars

BERRY OAKLEY, Bass

BUTCH TRUCKS, Drums and Percussion

JAI JOHANNY JOHANSON, Drums and Congas

2. Les Brels in A Minor

Dicky Betts—No Exit Music Co., Inc., BMI

DICKY BETTS, Lead Guitar and Monkey Skulls

GREGG ALLMAN, Organ

BUTCH TRUCKS, Drums, Tympani, Gong and Vibes

BERRY OAKLEY, Bass

JAI JOHANNY JOHANSON, Drums and Congas

3. Melissa**

Gregory L. Allman—No Exit Music Co., Inc./Sherlyn BMI

GREGG ALLMAN, Vocal, Acoustic Guitar, Piano and Organ

BERRY OAKLEY, Bass

DICKY BETTS, Lead Guitar

BUTCH TRUCKS, Drums

JAI JOHANNY JOHANSON, Drums

Side Two

1. Mountain Jam'

D. Leitch/G. Allman/D. Allman/D. Betts/J. J. Johanson/

B. Oakley/B. Trucks—No Exit Music Co., Inc./

Theme from FIRST THERE IS A MOUNTAIN,

Per International, BMI

DUANE ALLMAN, Slide and Lead Guitar

GREGG ALLMAN, Organ

DICKY BETTS, Lead Guitar

BERRY OAKLEY, Bass

BUTCH TRUCKS, Drums and Tympani

JAI JOHANNY JOHANSON, Drums

Side Three

1. One Way Out'

Song by Williamson—Ave Music, BMI

GREGG ALLMAN, Vocal and Electric Piano

DUANE ALLMAN, Slide Guitar

Recorded Live at Fillmore East, N.Y., N.Y. by Special Arrangement with Bill Graham
Remote Recording by Location Recorders * Engineers: Arvan Baran, Lucy Dahlstrom

* Recorded at Criteria Studios, Miami, Fla. * Engineers: Houie Albert and Ron Albert

Special Thanks to Johny Sardino

All Arrangements by the Allman Brothers Band

Produced by Tom Dowd by Special Arrangement with Phil Walden and Associates, Inc.

Album Design and Illustration by Jim Flournoy Holmes and
W. G. Smith/Painful Wonder Graphics

Special Thanks: U.S.A.

The Allman Brothers Band Personnel are: Road Manager, Willie Perkins
Equipment and Stage—Kim Page, Joe Dan Petty, Red Dog
Sound Engineering—Mike Calahan, Twigs, Tuffy

DICKY BETTS, Lead Guitar

BERRY OAKLEY, Bass

BUTCH TRUCKS, Drums

JAI JOHANNY JOHANSON, Drums

2. Trouble No More'

McKinley Margonfield—Ave Music, BMI

GREGG ALLMAN, Vocal and Organ

DUANE ALLMAN, Slide Guitar

DICKY BETTS, Lead Guitar

BERRY OAKLEY, Bass

JAI JOHANNY JOHANSON, Drums

BUTCH TRUCKS, Drums

3. Stand Back'

Gregory L. Allman/Raymond Oakley—No Exit Music Co., Inc., BMI

GREGG ALLMAN, Vocal, Organ and Electric Piano

DUANE ALLMAN, Slide Guitar

DICKY BETTS, Lead Guitar

JAI JOHANNY JOHANSON, Drums and Congas

BERRY OAKLEY, Bass

4. Blue Sky'

Dicky Betts—No Exit Music Co., Inc., BMI

DICKY BETTS, Lead Vocal and Lead Guitar

DUANE ALLMAN, Lead and Acoustic Guitar

BERRY OAKLEY, Bass

GREGG ALLMAN, Vocal, Organ and Electric Piano

BUTCH TRUCKS, Drums and Tambourine

JAI JOHANNY JOHANSON, Drums

5. Little Martha**

Duane Allman—No Exit Music Co., Inc., BMI

DUANE ALLMAN, Acoustic Guitar

DICKY BETTS, Acoustic Guitar

Side Four

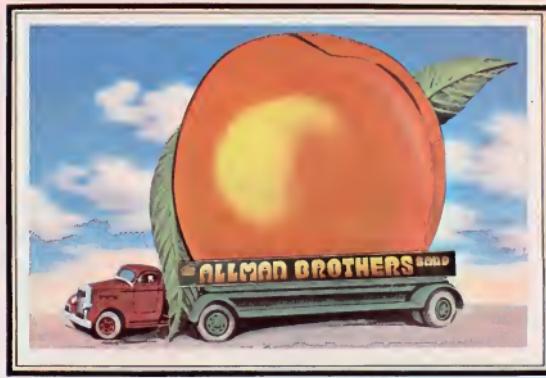
1. Mountain Jam Cont'd.

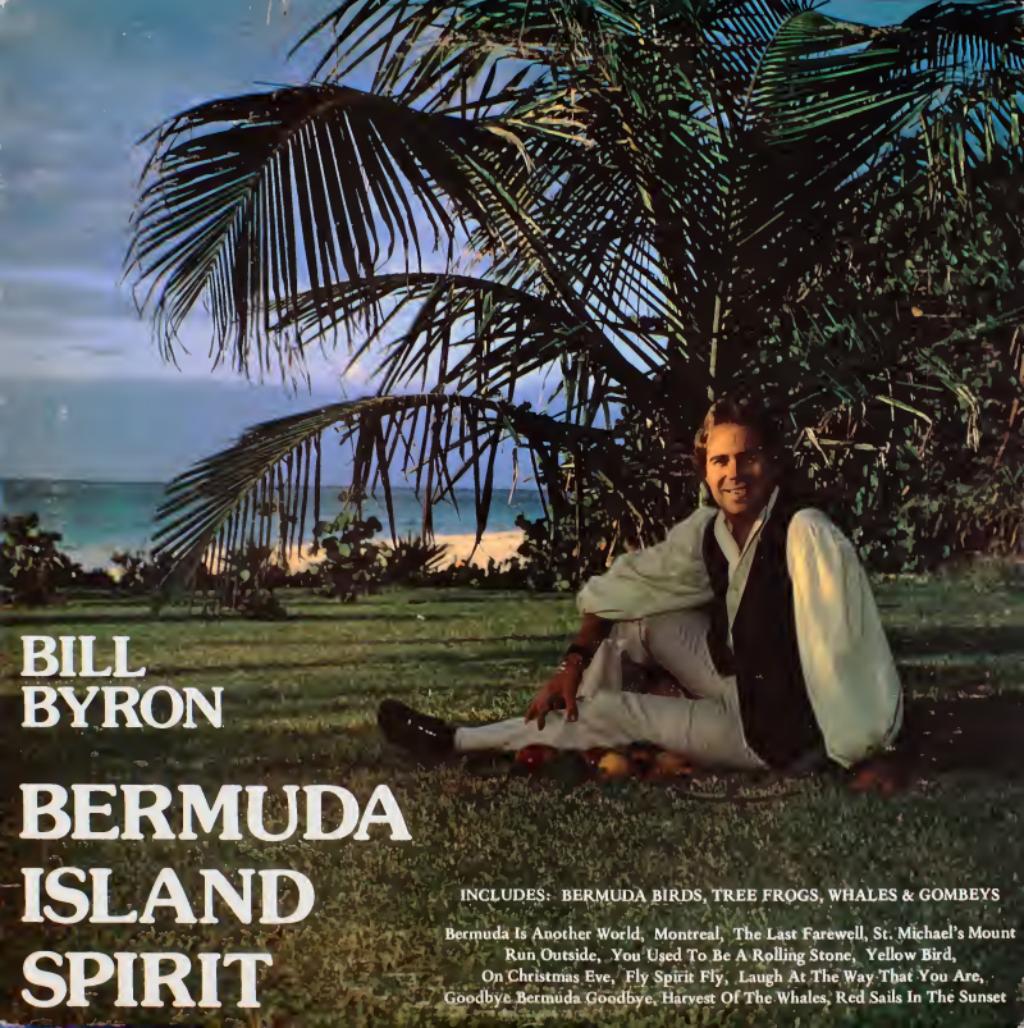
D. Leitch/G. Allman/D. Allman/D. Betts/J. J. Johanson/

B. Oakley/B. Trucks—No Exit Music Co., Inc./

Theme from FIRST THERE IS A MOUNTAIN,

Per International, BMI





**BILL
BYRON**

**BERMUDA
ISLAND
SPIRIT**

INCLUDES: BERMUDA BIRDS, TREE FROGS, WHALES & GOMBEYS

Bermuda Is Another World, Montreal, The Last Farewell, St. Michael's Mount
Run Outside, You Used To Be A Rolling Stone, Yellow Bird,
On Christmas Eve, Fly Spirit Fly, Laugh At The Way That You Are,
Goodbye Bermuda Goodbye, Harvest Of The Whales, Red Sails In The Sunset

BILL BYRON

BERMUDA ISLAND SPIRIT

Side 1

1. Bermuda Is Another World 3:36
2. The Last Farewell 3:45
3. Run Outside (Guitar/Love) 3:27
4. You Don't Know Me 3:40
- (Bermuda Is Another World)
5. Goodbye, Bermuda Goodbye 4:01
- (Guitar/Bass/Drums)
6. (Hammer/Waves/Castle Harbour) 3:40
7. Run Outside 3:58
- (Harbor sounds/Seaweed)
8. (Seaweed sounds)
9. (Hammer/Drums)

Side 2

1. Montreal 4:11
2. Run Outside 3:47
3. You Used To Be A Rolling Stone 3:20
4. On Christmas Eve The Way That You Are 4:36
- (Love concert in West Virginia)
5. (Hammer/Drums)

PRODUCED BY BILL BYRON

ENGINEERED BY BILL BYRON

FEATURED MUSICIAN

MIXING BILL BYRON, IAN MARSHALL

ARTISTS BILL BYRON

PUBLISHER WHALE ROCK MUSIC, ASCAP

Side 1

1. BERMUDA IS ANOTHER WORLD
- Bermuda is another world Seven hundred miles at sea I'm not the only one that you like a friendly matador To dance with a woman's bearing To listen to a voice's song To hear a hand sing a song Just to be a part of a song
- Bermuda is another world Two thousand miles away Just to see a morning sunrise From the sea to the sky To live in a world of color And watch a moluccan sun Set sail on a boat's deck That always leaves a salty trail
- Bermuda is another world You can't leave it to be gone There will always be a memory That you can't ever forget And then one day, I'll hear you say Just to be a part of a song

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2. THE LAST FAREWELL

Run outside/Whale Rock Music

3. RUN OUTSIDE

Run outside/I'm gone to run Run outside in the sun Run outside in the rain Run outside to the sea

4. YELLOW BIRD

Loafoff/Keith/Bryant

5. FLY SPLIT FLY

Fly lonely over, over the sea

Run outside where to find a company

Down by the sea in the sun

There you will find a lonely sea

On the border guard

He split fly
Fly solo and whisper in his ear
He's been here
He's kept home for ever and a year
My love is a mystery of body and mind
I could see the world through his eyes
Get me together, tell him I'm here
(chorus)

Oh, Spirit it's raining, outside and in
I'm not the only one that you like for him
There's a singer, there's a song
You're a singer, there's a song
Just now, I thought I heard him call my name
(chorus)

6. GOODBYE, BERMUDA GOODBYE

Bermuda, sweet Bermuda

I'm not the only one that you like

But I'm gone back to you

side 1

side 2

the same time

Wander home, home, home

<p

PRESENTING THE
CARLTON REESE SINGERS
IN
"PASS GOD'S LOVE ON"



About The Singers And Director . . .

The Carlton Reese singers are dedicated to spreading God's message through song. The group has existed for approximately twelve years and is well respected for their contribution given to lift the hearts of men all over the country, telling them that God lives and is ever shining in the soul of everyone. The singers are versatile and believe that God can do anything but fail and they share God with every one they meet. They tour various sections of the country annually.

Carlton Reese is a song writer, arranger and composer of a variety of compositions which have been rated superior by many. He not only writes but is a humanitarian. People are amazed at the unique talent of Reese. He is chairman of the in-service program for Junior High Social Studies in Shelby County and is a very efficient instructor. The entire Reese family is known in Birmingham and abroad for its natural and trained talent.

It is indeed a pleasure to present a truly creative and multitalented group, they constitute the real thing on this album with gospel music. Sit and relax as God works through them for you and others.

SIDE I

"PASS GOD'S LOVE ON"	Arr. Reese
Jean Parker, Lead 4:22	
"FILL MY CUP"	Arr. Reese
Eugenia Reynolds, Soloist 2:45	
"TRY JESUS"	Arr. Reese
Carlton Reese, Lead	
"IF I CAN HELP SOMEBODY"	Arr. Robinson
Sandra Robin 1st 5:30	
"A CHARGE TO KEEP I HAVE"	Arr. Hendricks
Joe Hendricks, Soloist 4:50	
"SURELY GOD IS ABLE"	Angelic, Reese
Gloria Fikes and Laundry Cameron, Lead 3:50	



SIDE II

"BECAUSE HE LIVES"	Arr. Reese
Amos Webber, Soloist 5:45	
"IF YOU JUST HOLD OUT TILL TOMORROW"	
Iraen Henry, Lead Traditional	
"GOD KNOWS ALL ABOUT ME"	Traditional
Jean Whitlow and Sandra Robinson, Soloist 4:30	
"I'VE GOT JOY LIKE A RIVER"	Traditional
Hattie Gaines, Lead 3:30	
"I KNOW WHO HOLDS TOMORROW"	Back Home
Carlton Reese, Soloist 3:20	

Director and Manager: Carlton Reese 1106 4 Court, West, Birmingham, Alabama 35204
 Business Manager: Rudolph Bailey (205) 328-8268
 Coordinator: Len Robinson (205) 251-8491
 Music Staff: Carlton Reese, George McCall, Sandra Robinson, Amos Webber, Rudolph Bailey, Iraen Henry, Gloria Fikes, Jean Parker, Laundry Cameron and Alonso Cunningham.
 Organ and Piano: John Fikes, Brenda Banks and Carlton Reese. Sylvesta Austin, Counselor
 Drums: Cleveland Smith—Bass Guitar: Delont Smith—Banjo Player: Level Jenkins
 Photographer: Joghah—Recorded By: Boutwell Recording Studio, Birmingham, Alabama



DEDICATED TO
DEACON WILHELM McKNIGHT

Deacon Willie McKnight, a son of segregation who did all he could for his community, has been a source of inspiration to all the members of this group. They have decided to dedicate this special tribute to him and his wife Gertrude.



IN HONOR OF
MRS. WILHELM McKNIGHT
RECEIVED 10

Mr. Theodore Roosevelt Rettig Jr. was loved by many who knew him. He was a man of great character. His spirit shall long be remembered in a devoted brother, friend and the service he gave to his fellowship. He too was a great man.



IN HONOR OF
MRS. MARIE McKNIGHT

Mr. Eddie McRae Jr. died, his work and the work he did for his church and his family will be remembered. He was a good man and a good friend. His kind soul shall longer live.

Pre-school Fitness

**Meody
House**
Recordings
Hammett's
MH-61



Pre-school Fitness

PRE-SCHOOL FITNESS is a unique recording, produced with the very young in mind. The album is filled with sound effects through and through. Children will be walking like a gorilla through an African jungle with the sound of tropical birds, African tom toms and of course the great gorilla. They will be jumping like Funny Frog with the feel that they are actually in a pond setting. The activities and exercises are each fun and exciting. No classroom should be without this fantastic album!

SIDE ONE

JUMBO ELEPHANT Children will pretend as though walking through a jungle full of trees or tropical birds and elephants trampling reflected. Bend the trunk of the body and walk like an elephant. Lift the front legs and walk wide held stomp like an elephant. This exercise will strengthen the back, leg, arm and foot muscles and help to develop coordination.

SILLY RABBIT Stand straight, raise up on toes, put hands behind head, shake them like rabbit ears, wiggle the nose and hands like a rabbit's ears. Wiggle the nose, shake the hands and rock muscles.

TIGHTROPE WALKER Stand on the floor with chalk, or use a suspended balance beam, and walk the tightrope without losing your balance. Balance on one foot, then the other, then both feet. Turn around in the other, and keep your knee from turning inward. If you do, you will fall over. This is good for a beautiful walk and the development of balance.

BREATHE DEEP Stand up straight with your arms above your head, your back straight. Take a deep breath, let your arms drop for a few seconds, then blow all the air out.

HELICOPTER TWIRL Stand with legs together, arms out sideways to the shoulders. Keep the arms off and 1/2 the distance from the body. Turn around and move up and down on the floor, keeping a helicopter to the actual sound of a helicopter. Let the arms move up and down, back, and front, and feet inside.

GORILLA WALK A fun walk, jumping like a gorilla. If it is hard to grasp a body, then hold on to the outer edges of the feet and turn in its toes. If it is hard to hold on to the feet, then hold on the soles.

LISTENING SOLDIER Keep your body rigidly erect with your hands at your sides. Lift your right leg high, then lift keeping your back straight. This song is to help in listening, listening, good posture, and to walk erect.

* **BREATHE DEEP**

FUNNY FROG A frog jumps by supporting on the ground with legs bent under it, then suddenly jumps into the air, spreading legs wide, then falls back into its starting position. This is a fun exercise for the legs, particularly the leg muscles are engaged in this exercise.

PONY RIDE Imagine a pony is walking, then suddenly breaks into a gallop. The rider is unengaged and the child develops a sense of timing and pace.

* **BREATHE DEEP**



33 1/3 RPM LP Custom Pressed in USA
Custom pressed using high quality vinyl
for tonal excellence.

MH - 61

SIDE TWO

SWAYING WILLOWS Put your legs apart, raise your arms above your head, and then bring them down close to your body. Turn from side to side like a tree swaying in the breeze. An exercise for the arms, back and abdomen.

MOUNTAINER This selection uses a different activity to the children. They will be climbing a mountain. The activities include climbing, swimming, running and wading, water, engaging all muscles.

* **BREATHE DEEP**
CATCH A FIREFLY - An exercise to strengthen the grip. Open your hands wide and then close them very tight. Repeat this three times.

ROWING - Set down in your boat and row your legs. Use your arms to pull the oars. Turn around and back. Watch out and sit up straight. Strengthens back, arm and shoulder muscles. Children may stand facing holding both arms from swinging arms up and down.

* **BREATHE DEEP**
CUTTING WOOD - With your legs spread apart, imagine you have an axe in your hand. Swing your arms up high and down, then up and down again. This is good for the back and arms as you can. Tense arms and abdominal muscles.

THE EXERCISE WAY - Kneel down, sit on your heels, stick your stomach as far as possible and then stand up. This is good for the back. Then stand up and push your arms in and out. Use your arms to move the body, back and arm muscles and to engage posture.

BOOGIE WOOGIE BEAR A fun exercise with the commands "Boogie Woogie Bear, Boogie Woogie Bear, touch the floor, stomp your feet" given on the recording. An enjoyable exercise for the legs and feet.

* **BREATHE DEEP**

PAM TIMS received her music education from the University of Oklahoma and Oklahoma State University. Her writing and singing are new and exciting and loved by children of all ages. An album produced by Pam is sure to brighten up a child's day as well as to provide an excellent vehicle for **Physical Fitness**. Because of her finesse and talent, she is in demand to conduct workshops and may be contacted through Melody House Publishing Company.

SIDE I

JUMBO ELEPHANT

SILLY RABBITT

TIGHTROPE WALKER

BREATHE DEEP

HELICOPTER TWIRL

GORILLA WALK

LISTENING SOLDIER

BREATHE DEEP

FUNNY FROG

PONY RIDE

BREATHE DEEP

SIDE II

SWAYING WILLOWS

MOUNTAINER

BREATHE DEEP

CATCH A FIREFLY

ROWING

BREATHE DEEP

CUTTING WOOD

THE EXERCISE WAY

BOOGIE WOOGIE BEAR

BREATHE DEEP

Credits

Musical Director & Composer: Pam Tims

Produced & Engineered by: David Powell

Narration by: Mike Parker

Piano, Organ & Synthesizer: David Powell

Bass: Maurice Love

Drums: Wes Holland

Acoustic Guitar: Rick White

Vocal: Pam Tims

Recorded at Producers Workshop,
Oklahoma City, Okla.



Melody House Publishing Co.
819 N. W. 92nd • Oklahoma City, Ok 73119

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THE SALEM TRAVELERS
OF CHICAGO, ILLINOIS

Let Jesus Come Into Your Life



"COME AND GO WITH ME TO MY FATHER'S HOUSE."



CHESTER FEEMSTER & ROBERT DIXON

SIDE A:

1) Let Jesus Come Into Your Life

(Lead: R. Dixon, C. Feemster)

2) I'm So Glad

(Lead: C. Feemster)

3) Don't Disappoint The Lord

(Lead: R. Dixon)

4) Thank You Lord

(Lead: R. Dixon, S. Honchett, C. Feemster)

SIDE B:

1) Hungry Child

(Lead: C. Feemster)

2) God Makes It Possible

(Lead: S. Honchett, C. Feemster)

3) As For Me And My House

4) New Highway

(Lead: R. Dixon)

MUSICIANS:

Drums: Greg "BoBo" Harris & Clifton Clay

Bass: Lester Lands, Micheal Newman & Jessie McDaniel

Guitar: Micheal Newman, Bill Ford & Lester Lands

Keyboards: Jessie McDaniel & Paul Smith

Percussion: "BoBo"

SINGERS:

TWS Choir

PRODUCED BY: Salem Travelers and TWS

Special thanks to TOGETHER

ASSOCIATE PRODUCERS: HALWIN PRODUCTIONS

Album Cover Design: Willie Riley/L.J. McBee

Album Photography: Willie Riley

Recorded at Woodland Sound Studios, Nashville, Tennessee

NASHBRO
RECORDS

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120 6th AVENUE SOUTH

NASHVILLE, TENNESSEE

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NASHBRO 7272

THE SALEM TRAVELERS

OF CHICAGO, ILLINOIS

Let Jesus Come Into Your Life

The rich, Soulful and highly Spiritual Sound of the Salem Travelers originated in Chicago. This sound is still very present on this new album. Unchanging like rare wine, but getting better with the times, the Soulful Salem Travelers continue to thrill their many fans and glorify the Lord; for they are very mindful of the fact that the Lord commanded us to "make a joyful noise unto the Lord" Psalms 100:1.

This album, "Let Jesus Come Into Your Life," is a call by the talented Salem Travelers to christian discipleship. The beautiful and inspiring words to the songs on this album offer hope to the wayward sinner and help for the backslider. The Salem as they are sometimes called, were founded over 20 years ago in Chicago at the Salem Baptist Church by lead singer Chester Feemster. They are dedicated and deeply convicted to their craft. Their job, as they have tried to demonstrate over the years, is to try and save souls. Today they remain un-daubted by the many tempting and various sound of secular music. They seem to insist, "We will not bow to you, Satan!" The splendid vocal levels of Robert Dixon and Chester Feemster are most remarkable.

This collection of gospel songs contains something for the whole family. Having appeared numerous times on radio and TV, and traveling the length and breadth of this country to sing gospel music, they definitely aim to please. They have appeared on the same stages with the gospel greats of our time such as: The Reverend James Cleveland, Shirley Caesar, The Mighty Clouds of Joy, Andre Crouch, and so many others.

My hat goes off to Robert and Chester and the Salem Travelers for this great album because they seemed to be destined to "move on up a little higher."

Willie Riley
Chicago, Illinois

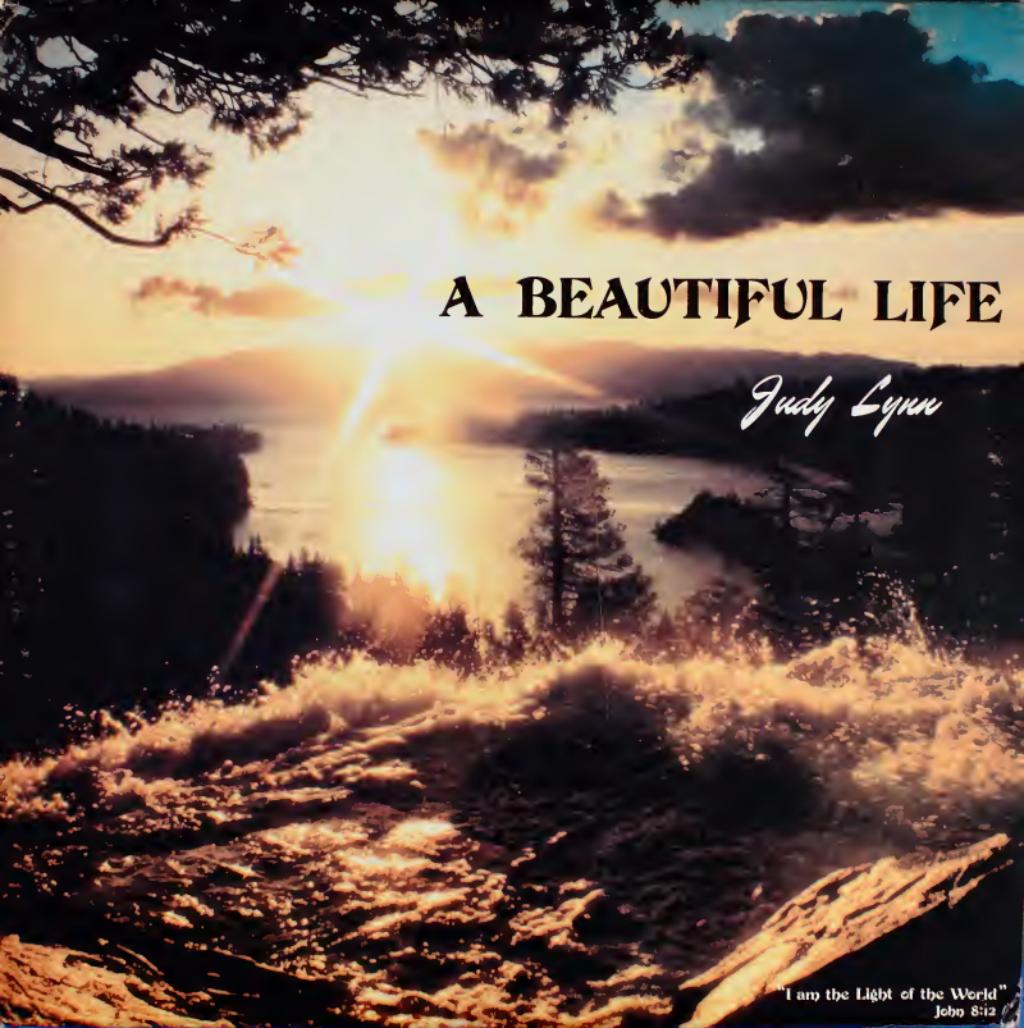


THE SALEM TRAVELERS OF CHICAGO, ILLINOIS

VINCENT BARLOW

Head And Heart





A BEAUTIFUL LIFE

Judy Lynn

"I am the Light of the World"
John 8:12

A BEAUTIFUL LIFE

"I am the Light of the World" John 8:12

Side A

1. A Beautiful Life
2. Family Bible
3. Wait a Little Longer, Please Jesus
4. Let Me Live
5. Jesus Loves Me

Side B

1. Rise Again
2. He was there all the time
3. I'll Fly Away
4. Pentecost
5. Come Holy Spirit

Piano .. Dumpy Rice
Bass Dennis Whetaker
Drums Kenny Boggs
Guitars Vic Clay, Steve Hale
Steel Guitar Dale Wagner
Mandolin .. Paul Patterson
5 String Banjo Paul Patterson
Strings (arranged & played) Jr. Bennett

Vocals Jan Shrode
Debbie Wesselman
Kay Rodeback
Roxie Cadle
Dennis Whetaker
Vic Clay
Carl Noe
Turley Richards
Carrie Rader
Lana Spears
June Spears
Vocals Arranged by Junior Bennett

Produced & Engineered Jr. Bennett
Photo Cover John Wagner
Cover Design Impact Photo
Mastering Engineer John Meier
Tim Hinds



UNITED
ARTISTS
RECORDS

COMEDY SERIES

LOUIS NYE



*Here's NYE
in your eye*



Printed in U.S.A.

SULTAN-WORTH PRODUCTIONS ©

LOUIS NYE • HERE'S NYE IN YOUR EYE • UNITED ARTISTS

HIGH FIDELITY



UAL 4089

Louis Nye is a man who, in a field where versatility is a recognized asset, is considered a master. For not only is Nye known as a true "comedians' comedian" within his profession, but no matter where you travel in the United States, you will find Louis Nye and comedy walking hand-in-hand with the populace. Nye first came into prominence as an anchor man on the big Steve Allen television series, where he was called upon to handle assignments ranging from satire to slapstick. Since the demise of that show, Nye has been featured prominently in a number of major network TVers, and recently made an auspicious film debut in Jack Webb's "The Last Time I Saw Archie." Selections include: Side One—HIPSTER AT THE BANK; EMOTIONAL NEWSCASTER; ARMY SERGEANT. Side Two—MEETING ON MADISON AVENUE; THE CHOREOGRAPHER; MUNICH MUSIC LESSON. Produced by: Sultan-Worth Productions, Ltd. (All rights reserved 1961.) Written by: Arne Sultan and Marvin Worth with Louis Nye and Anita Leonard Nye. Published by: Sultan-Worth Publishing Co.—ASCAP. Mister Nye's cover wardrobe by Mike Howard's Leading Man, Hollywood, Calif. Photographs by: Garrett and Howard Studios.



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NOLAN

LINOSAUR DINER NOTES

Impossible to insulate.
Insidious to assimilate.
Sinking a great red
battleaxe into a
long cold dusk.
But in the jungle
at the dawn of time
like Gertrude Stein
singing: a rose is a
rose through a hot
black swamp and
nothing to do
but climb.

Concluding at the beginning
in brash Cipollina sweeps
where soft is loud and loud
a celebration of pain
in grave grey garterbelts
of insidious precision:
a strumplet midnight song.

Meltonian metabolistics
of sweat-soaked ecstasies
stab blindly at shadows
where drips of chloroform
anesthetize the generation
he grew brave on.

Merl, breathing a foam
flecked sigh, carries
a sackful of splintered guitars
to the edge of the battleground
with a taste of blood in his eyes.
There are diminished chords
but none is really lost.

Peter flattened
a sack of sheltered potatoes
and twisted their sickly skins
into strings. In the hot
lights they snap sometimes.
In rhyme. We wait for it
with relish knowing that
it is our mother, not another,
who runs screaming through
these jungles of our better
times.

Into the breach, dressed in
a sackcloth sail, spins Spencer
Victorious, with eyes of
broken bottletops slapped
between two slices of rye
and commanded to be a
sandwich.
Lend him your teeth.

Stick this record in your ear and
swallow,
you humping cowards; unpeel
a few spot from your greasy roll
and slap it on the counter
while the fit is on you.
It will alone for many crimes.
We love you.

Robert Hunter



PETER ALBIN

BASS GUITAR, VOCALS
(BIG BROTHER & THE HOLDING CO.)

SPENCER DRYDEN

DRUMS
(JEFFERSON AIRPLANE)

MERL SAUNDERS

KEYBOARDS, VOCALS
(SAUNDERS/GARCIA BAND)

JOHN CIPOLLINA

GUITAR, VOCALS
(QUICKSILVER MESSENGER SERVICE)

BARRY 'THE FISH' MELTON

GUITAR, VOCALS
(COUNTRY JOE & THE FISH)

ROBERT HUNTER, SPECIAL GUEST AND ORIGINAL DINOSAUR - VOCALS ON WHO MAKES THE MOVES

A SIDE

LAY BACK BABY
STRANGE WAY
DO I MOVE YOU?
BUTCHER'S BOY
GOOD OLD ROCK 'N'
ROLL

B SIDE

RESURRECTION RAG
WHO MAKES THE
MOVES?
MONA

PRODUCED BY JOHN CIPOLLINA, MERL SAUNDERS AND DINOSAURS.
THE PROJECT WAS RECORDED AT TRES VIRGOS STUDIOS, SAN RAFAEL,
STUDIO D, SAUSALITO, AND REMOTE RECORDING BY THE PLANT
STUDIOS AT THE CABARET, COTATI, CALIFORNIA. ENGINEERED BY TOM
FLY, BOB HOGUE AND BOB KAYE. RECORDED BY TOM FLY AT PRAIRIE SUN
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PROJECT COORDINATOR - STEVE KEYSER

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ROBERTS, HAL AND SANDY ROYALTE, MIKE SOMAVILLA, DAN
WATHAM, WALLY WATHAM, DEBBIE WILENSKY, AND ESPECIALLY RICK
HUBBARD.

FRONT COVER - DENNIS NOLAN / GRAPHICS - ALTON KELLEY
BACK COVER PHOTO - ALAN BLAUSTEIN

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CHAYE



蔡士合唱團
get it on
(全美排行歌曲第一名)

CHASE

Produced by Frank Rand and Bob

Destocki for *Lee Productions*

Arranged by Bill Chase

*Arranged by Alan Ware and

D. O'Rourke

**Arranged by Alan Ware and

Ted Piercefield

E 30472

Side 1

OPEN UP WIDE (ASCAP)

lead vocal: Terry Richards

LIVIN' IN HEAT (BMI)

lead vocal: Terry Richards

HELD GRUDGES (ASCAP)*

lead vocal: Jerry Van Blair

HANDGUNS AND GLADRAGS (ASCAP)**

lead vocal: Ted Piercefield

GET IT DIN (ASCAP)

lead vocal: Terry Richards

Side 2

BUT 5 AND GIRLS TOGETHER (ASCAP)**

lead vocal: Ted Piercefield

INVITATION TO A RIVER

lead vocal: Terry Richards

a TWO MINDS MEET (ASCAP)

b STAY (ASCAP)

c PAINT IT SAD (ASCAP)

d REFLECTIONS

e RIVER (ASCAP)

Mixing Engineer: Roy Segal

Left to right:

top row: Jay, Phil, Terry

middle row: Dennis, Bill, Alan

bottom row: Ted, Jerry, Angel

Personnel:

Bill Chase—Trumpet

Ted Piercefield—Trumpet, Vocals

Alan Ware—Trumpet

Jerry Van Blair—Trumpet, Vocals

Phil Porter—Keyboards

Dennis Johnson—Bass, Vocals

Angel Susto—Guitar, Vocals

Jay Burridge—Percussion

Terry Richards—Lead Vocals

When I first started listening, I thought that the drummer was the driving, lead—driven force in the band in question—it could be the pianist, a bassist, or a horn man. And, for a time, with Woody Herman, it was a lead trumpet player—Bill Chase. I remember the sheer excitement of the surging Herd with Bill at the engine, moving the band along. Bill Chase is a phenomenon—an energizer who, by strength of temperament and prodigious technical resources, can create an uncommon drive.



Now, as head of Chase, a nine-piece jazz-rock force of musical nature, Bill has indicated a new set of sonic and emotional possibilities. Unlike a number of previous attempts at jazz-rock fusion, Chase does not dilute either of its basic elements. As Bill Chase said in a down beat interview: "you're playing jazz, it's got to be good jazz, with great lines, with everything. If you're playing rock, it has to be good rock. So the group is really a challenge. We have to be purists in both idioms, yet able to cross over."

With everyone going over to work, everyone involved has to have a high level of musical-ship as well as an unusual capacity for openness and flexibility. And Bill has found men with exactly these requirements. Making up the most recent section with Bill are three young horn men (who also sing and arrange) of wide-ranging experience and adventurousness—Ted Piercefield, Alan Ware, Jerry Van Blair. Organ-

ist Phil Porter's jazz back-ground includes time with Howard McGhee, Zoot Sims and Howard Roberts; and since joining Chase, Porter has plunged deeply and satisfactorily into rock.

Bassist Dennis Johnson and guitarist Angel South (both of whom also sing) have their roots in rock—with credits including stays with Janis Joplin, Jimi Hendrix, and others. They also shape, in part by jazz. Drummer Jay Burridge has strong roots in both camps, having backed a number of rock units as well as Bill Evans, Benny Golson, and Clark Terry. As for lead singer Terry Richards, who Chase has heard in L.A. and New York, he is a strong singer, Bill underlines, "yet he has the intonation and control of a Met Torme."

With this formidable and resourceful cast, the writers (Chase, Ware, Piercefield and others) can make demands that few other combos professing to play jazz and rock could possibly meet. On this first album, the scope of

this singular group becomes—immediately clear. All the trumpet solos—into and inside are by Bill. But if it is the group sound and precision which particularly distinguish Chase from the whirleds of sounds at the top of the 1970's.

The core of the band's character is excitement, and the ingredients of that excitement are many and precise—the rhythmic drive and rhythmic variety, and yet viscerally felt harmonic textures; the personal relationship between human and instrumental voices, the remarkable fullness of the band's impact.

The reason we get such a full sound,"

Chase told Jim Szandor of *down beat*, "is because we're a band who uses the voices written up high, are well supported by the organ and guitar and I often have the organ written in with the trumpets... and with electric bass, I have another voicing. I can write six or seven very voices, and get those with it sounding other out of the band. I like the organ, like the baritone sax player in a big band. The organ is the next thing, and with the guitar and the trumpets I've got the whole scale to play with."

Individual pieces, I seem to me, speak pungeant and buoyantly for themselves. But the live performances, a writer's note, "warrant special attention as a musical expression of a turbulent emotionalism: a sort of war-fight ending." In that composition as throughout, there is a finely tuned use of a wide range of trumpet expressivity for dramatic effect. The band's "driving" phrasing lines of brass that create kaleidoscopic patterns which, to me, somehow bring visual as well as aural. It's a most unusual experience, as I hear."

Considering the quantity of skills in this nine-piece ensemble, no one here is expert (at just one thing); the full ensemble seems to be without limit. If it has already found a diversified audience—such as from Las Vegas to such rock refuges as Chicago's Beale's Tavern and encompassing both jazz clubs and college concert halls—then what the band should further extend the impact of Chase.

What I find especially impressive about this unit and its leader is that while Chase could coast on pyrotechnical virtuosity (the men have the skills and there is considerable electronic equipment), he is equally at home in effects for their own sake. "I want the band to sound," he says, "to be able to generate its own excitement." Obviously, Chase can also generate a lot of volume; but here too, Chase points out, "We're using the amplification for presence instead of volume. We'll have succeeded if we can create excitement and intensity from what we're playing rather than by how loud we're playing it."

And—another part of the Chase credo: "Any electronic things we're using on record we'll be capable of duplicating in live performance."

Most excitement is what Chase is all about. And, that's ends, is rather rare.

—Nat Hentoff

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THE SAME

It galls me to let it go
That can't be taken away
I keep it within me
For I beat it every day

You and I found yesterday's answer
The ninth of the past come to know
Led by time's events
To the hours we run to us

Coming shore of my brain and my
And mingle our streams and we're the
in brain's fitted moments
Our reasons are lost in our lies

PROMENADE

Lead me from troubled dreams
Chart the themes of nights seren
And awaken the tears
Ump the tears as dry as stone
Sown seeds of confusion
Illusion dark losses have grown
Over our purpose of sorrow.
The dark night still is sown

My eye's course is guarded,
Decided by murmured storm
On charts of my love's tales
And part ways since I was born

THE CURSE OF BABA YAGA

Troubled face inside the fence
Talk to all the troublers since
You're all bring those smiling eyes
SMILING NIGHT!

Try too quick to raise the dead
Feeding those who are fed
Draw the blood from hearts of stone
Or the houses pick
THE BONES!

Try too quick to raise the dead
Feeding those who are fed
Drain the blood from hearts of stone
Or the houses pick the bones

THE GREAT GATES OF KIEV

Strong in your words
And dark in your ways
Where the light is lost

There's no end
To my life
No beginning
To my death
Death is life

Nazareth



snaz
(live)



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SAMPLE RECORD
NOT FOR SALE

Nazareth

LIVE TONITE



FEATURING

TELEGRAM • RAZAMANAZ • I WANT TO DO
EVERYTHING FOR YOU • THIS FLIGHT TONIGHT
• BEGGER'S DAY • EVERY YOUNG MAN'S DREAM
• HEART'S GROWN COLD • JAVA BLUES • BIG BOY
• HOLIDAY • LET ME BE YOUR LEADER • HAIR OF
THE DOG • LOVE HURTS • TUSH • MORNING DEW
• JUICY LUCY

附詞



靈聲唱片
JS-5036
STEREO

JOHN DENVER
WINDSONG

Featuring

the Hit Single

I'M SORRY

and 11 New

John Denver Songs



JOHN DENVER

WindSong

WindSong (12:15)

From *WindSong*

The wind is the whisper of our mother the earth
The wind is the hand of our father the sky
The wind watches over our struggles and plights
The wind is the goddess who first breathes life

The wind is the bearer of bad and good tidings
The wind of darkness, the bringer of dawn
The wind who runs, then builds
The wind is the singer who sang the first song

The wind is a taster of anger and winter
The wind is the fragrance of freshly blown snow
The wind is a raucous, wild wind
The sweet taste of love on a winter's day

The wind knows the songs of the cities and canyons
The wind is the invader, the roar of the sea

The wind is the taker and giver of many things

So welcome the wind and the wisdom she offers
Following summer when she calls again
In your heart and your spirit let the freedom play

Lift up your voice then and sing

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Cowboy's Delight (1:55)

From *Chrysalis Music Co. (ASCAP)*

Sing song of the sun into the night
The stars at your insistence, make it all right
Make friends with the darkness, talk to the stars
And when the light lifts, you're

I've been to the mountains, climbed through the sky
Shattered your whiteness, watched your gold
Shared in your treasures, shook at your might
Spoke softly of wonders, Cowboy's Delight

Sing song of the sun into the night
The stars at your insistence, make it all right
Sing song of the mountain, Cowboy's Delight

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Spirit (3:30)

From *Chrysalis Music Co. (ASCAP)*

His spirit joined and so was formed
Ten thousand years ago
Between the clouds and the cherubs
When even the clouds close

To live with grace, to ride the swirl
To get the strength of will
To live the dreams of his song
And range space to fill

Apache taught me to observe
Omphus taught me to play
Andromeda cast down her sign
And Venus lights the way

Andromeda cast down her sign
An endless flight through time
Luna gave her hints to play
And the stars, the stars, the stars

A winter's journey from the moon
To reach the summer sun
A song that's yet unsung
A song that's yet unsung

Apache taught me to rhyme
Andromeda cast down her sign
Andromeda cast down her sign
Andromeda cast down her sign

He spurned light and was formed
Ten thousand years ago
And the stars, the stars, the stars

Andromeda cast down her sign
Andromeda cast down her sign
Andromeda cast down her sign
Andromeda cast down her sign

He spurned light and was formed
Ten thousand years ago
And the stars, the stars, the stars

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And the stars, the stars, the stars

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Andromeda cast down her sign
Andromeda cast down her sign

He spurned light and was formed
Ten thousand years ago
And the stars, the stars, the stars

Andromeda cast down her sign
Andromeda cast down her sign
Andromeda cast down her sign
Andromeda cast down her sign

Revolts in his thoughts like a wind
Stallions and blizzards, streakles and
blonds

Add in the meadows of the imagination, of age
or direction

Not more, not less, no rhyme
Just one rising sun

Just long after daylight is gone
One more rising sun

One more sunlight and darkness
is done

Kangaroos and cupboards, losers
and winners

And ev'ngs of blackberry wine
Fall like same, the menu my menu

And losses, and whispers and sighs

I'll hold on, and I'll hold on
Till long after daylight is gone

One more rising sun

Till one day light and darkness
is done

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Love is Everywhere (3:30)

Music by John Denver
Words by John Denver and Harry
Belafonte
Love is everywhere, I see it
You can be, you can be, go on
and be

Life is perfect, I believe it
Love is everywhere, I see it
You are perfect, I believe it

Drinking life with me
Drinking life from a silver fountain
Secretary running to the cold

Old man moon on a white top
mornin' Sound of the wind sings
dreams for me

Life is perfect, I believe it
Love is everywhere, I see it
You are all that you can be, go on
and be

Life is perfect, I believe it
Come and play with me
Follow your heart like a flying
stallion

Race with the sun to the edge of
forever truth like a gold medallion
Dance in the circle of the love and the
light

Love is everywhere, I see it
You are all that you can be, go on
and be

Life is perfect, I believe it
Come and play with me
Come and play with me

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It's no use to talk to somebody
To find someone who's willing
to share
Know that there's no one living
but me, but I just isn't the one

I took two shots, got no darts,
and cold, cold hands

I took two shots, got no darts,
and cold, cold hands

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Calypso (3:30)

From *WindSong*

To sell on a dream on a crystal
clear ocean
To ride the crest of the wild
raging storm

To work in the service of life and
the love of the sun

In search of the answer to
the question
To be part of the movement and part
of the growing

Part of the world to understand
Ay Calypso

It's cold here in the city
It always seems that way
I'm not the same as you
almost everyday

Thinking about the good times
Thinking about how bad it feels,
Thinking about how bad it feels

I'm sorry for the way things are
in China
In China, things aren't what they
used to be

But more, more for myself
For myself, for myself

'Cause you're not here with me
Our friends all ask about you
And I expect to hear from you

But they all know I'm crying
And I can't sleep at night
I can't sleep at night
Deep inside

I'm sorry for the life I led, told you
I'm sorry for the things I didn't do
But more than anything else
I can't sleep at night

I can't sleep at night
I can't sleep at night
I can't sleep at night
I can't believe you went away

I'm sorry I took some things
I'm sorry for the choices I put
on you

I'm sorry for anything else
I'm sorry for myself
For living without you

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Two Sheets (3:30)

By John Denver

I took two sheets, got no ducks,
and cold, cold hands

Last night right out I was drinking
trying to have a good time

Then I heard you speaking
Thought I was feeding her some
lonesome, I was

Life is perfect, I believe it
Come and play with me
Come and play with me

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Two Sheets (3:30)

By John Denver

I took two sheets, got no ducks,
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Then I heard you speaking
Thought I was feeding her some
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Life is perfect, I believe it
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Song of Wyoming (1:51)

From *WindSong*

We're in the mountains, we're in the
clear ocean

To work in the service of life and
the love of the sun

In search of the answer to
the question

To be part of the movement and part
of the growing

Part of the world to understand
Ay Calypso

It's cold here in the city
The things you've been to
The stories you tell
The way you sing

Loving to your spirit
The men who have served you
The women who have served you

Lake the dolphin who guides you
You bring us beauty to
The mountains and the deserts and show us
the way

For all we are or strangers in your
love to live on

To live on the land we must learn
To be true to the tide

To be as the tide
And the tide is joyful and loving in letting it be

Ay Calypso

It's cold here in the city
The things you've been to
The stories you tell
The way you sing

Song of Wyoming (1:51)

By John Denver

We're in the mountains, we're in the
clear ocean

To work in the service of life and
the love of the sun

In search of the answer to
the question

To be part of the movement and part
of the growing

Part of the world to understand
Ay Calypso

It's cold here in the city
The things you've been to
The stories you tell
The way you sing

Loving to your spirit
The men who have served you
The women who have served you

Lake the dolphin who guides you
You bring us beauty to
The mountains and the deserts and show us
the way

A Song of Wyoming for me

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At all days have gone
and I have gone

And her dreams have gone dry
All of her nights have gone dry

She's getting ready to fly
She's getting ready to fly

Fly away, fly away, fly away
Fly away, fly away, fly away

She's getting ready to fly
She's getting ready to fly

Fly away, fly away, fly away
Fly away, fly away, fly away

She's getting ready to fly
She's getting ready to fly

Fly away, fly away, fly away
Fly away, fly away, fly away

She's getting ready to fly
She's getting ready to fly

Fly away, fly away, fly away
Fly away, fly away, fly away

She's getting ready to fly
She's getting ready to fly

Fly away, fly away, fly away
Fly away, fly away, fly away

She's getting ready to fly
She's getting ready to fly

Well, I'm weary and tired, and
I've done my dad's duty

Night after night I'm on my way

The sky's all on fire and the
lights it's always

Pushing on, pushing on
Pushing on, pushing on
Pushing on, pushing on

Out on the trail night birds
are singing

Singing their wild melody
Down in the canyon cottonwood
A Song of Wyoming for me

Well, I've wandered around the town
Tried to figure the how and the why

Well, I stopped all my schemin'
'cause I'm not the one

Watching the river roll by
Pushing on, pushing on
Pushing on, pushing on

Man, I'm not the one
Pushing on, pushing on
Pushing on, pushing on

Up in the hills, up in the coyote
singin'

A Song of Wyoming for me

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FCP

MH-7423

11/08/13
DOLLIE DECKER
SINGLES
\$ 1.00

Chanson

CHANSON

It's pronounced
Shān-sōn.

SIDE 1
Don't Hold Back
I Can Tell
I Love You More



SIDE 2
Why
Did You Ever
All The Time You Need

Producers: DAVID WILLIAMS and JAMES JAMERSON JR.
Executive Producers: MARC KREINER and TOM COSSIE for **REAGAN RECORDS**

Recorded and mixed at KENDUN RECORDERS by RICHARD HETMAN

Mastered at ALLEN ZENTZ MASTERING INC. by BRIAN GARDNER

Art Direction & Illustration: JOHN GEORGOPoulos

Lettering: TOM NIKOSEY

Front cover photography: SAM VINCI

Back cover photography: ART MARV/AMA

Synthesizers programmed by STEVE PORCARO and DAVID PAICH.

All arrangements: BENJAMIN F. WRIGHT JR.

Contractor: DON MYRICK

String Concert Master: JANICE GOWER

Production Coordination: SUSAN EVANS

Background vocals: JULIA TILLMAN,
LORINA WILLARD, MARTI McCALL

JAMES JAMERSON JR. DAVID WILLIAMS DAVID PAICH* JEFF PORCARO* EDDIE BONGO BROWN
Lead Vocals Lead Vocals Keyboard Synthesizer Bass Guitar

DRUMS
Lloyd Brown

OLLE BROWN
Congas
Percussion on "Did You Ever" *Al McKee"*
Percussion on "I Can Tell" *Synthesizer on "All The Time You Need"*

STEVE PORCARO*
Linda Evans
Percussion on "Did You Ever" *Guitar on "I Can Tell"*
Synthesizer on "All The Time You Need" Lead vocals on "I Can Tell"

*Appears courtesy of ... Columbia Records

**Appears courtesy of ... Warner Bros. Records

Horns: DONALD MYRICK, MICHAEL DAVIS, MICHAEL HARRIS,
LOUIS SATTERFIELD from EARTH WIND & FIRE
FRED JACKSON JR., WILLIAM GREEN,
OSCAR BRASHEAR, GEORGE BOHANON



11/08/13
DOUBLE DECKER
\$10.43-\$36.00
\$ 1.00

the **4** SEASONS sing BIG HIT

by Burt Bacharach... Hal David... Bob Dylan

WALK ON BY	MR. TAMBOURINE MAN
ALWAYS SOMETHING THERE TO REMIND ME	BLOWIN' IN THE WIND
WHAT'S NEW PUSSYCAT	QUEEN JANE APPROXIMATELY
WHAT THE WORLD NEEDS NOW IS LOVE	LIKE A ROLLIN' STONE
MAKE IT EASY ON YOURSELF	DON'T THINK TWICE
ANYONE WHO HAD A HEART	ALL I REALLY WANT TO DO

CST-515



CST 519



CST 523



CST 516



CSJ 520



CSJ-525



CST 517



CSJ 522



CSJ-526 L



LW-159

STEREO

JOAN BAEZ IN CONCERT



巨世唱片

11/06/13
DOUBLE DECKER
10TH ANNIVERSARY
\$ 1.00



JOAN BAEZ IN CONCERT



PHOTO: DICK BRIAN

Side One

1. Babe, I'm Gonna Leave You 2:38
2. George 3:22
3. Copper Kettle 2:27
4. Kumbaya 2:55
5. What Have They Done to the Rain 2:26
6. Black is the Color 2:33
7. Danger Waters 3:16

Side Two

1. Goliath Ship 2:48
2. House Carpenter 5:08
3. Pretty Boy Floyd 4:17
4. Lady Mary 2:41
5. At Amanah 2:12
6. Matty Groves 7:18

HINE once said that literature is a graveyard in which we wander, searching out and embracing the headstones of those ideals which are close to our beliefs. So it is with our researches in folk music. Each singer draws his songs out of the deep well, and in so doing has both found and made a personal statement. Some choose the quaint ditties that used to form the major part of folk-singing programs, others the sweet-sentimental and surfacey; still others go for tunes that can be streamlined into a "real smooth-swinging" style. "We've come a long way in the last few years, though, and many have tired of the froth. And in trying to say something different, deeper, we have discovered that our folk music is so rich in thought, experience and imagery that it is capable of saying what we will if only we know how to use it."

And so, if *she* hastened to the death! What ye see there . . . we might answer that we see the living, for we do not always find them around us. For many, the "living" are the long-gone makers and shapers of folk songs whose words and tunes are still with us, the shared possession of ordinary people who handed down the songs of their great and little events, the rhythms of their work and leisure, the stories of their guys who made it and those who didn't but wouldn't stop trying.

Perhaps we turn to folk music because we feel too "aged, d. cibed, confined" by the standards of our world, where to be cool is to be wise, and to avoid complications (such as other people's troubles) is the road to suburbia and its house so fake, a world where love is a sometime thing and the voice of the turtle-dove is hidden in the shadow of the mushroom cloud. Perhaps that is why we love those few singers who are willing to expose their inner feelings (their souls, if you will) and speak in song of those things which are buried so deeply within us. Shelley cautioned: "Lift not the painted veil which those who live like Life" for underneath is "fearful thing, and among them their truth. But if we cannot ourselves lift the veil we are grateful to those who dare to do it for us."

Fixing the exact nature of Joan's statement-in-song is difficult, not because it is obscure, but rather because it "lives," moves, is growing, changing its shape, line, contour, emphasis. And like all living things, like a person, it changes in a novel, year-in-year-out manner. Carter Family, for example, in a

be approached and analyzed from so many (perhaps infinite) points of view, has so many areas of relevance and meaning, both objective and subjective, social and personal. In music and poetry (and folk song has both in equal parts), precise measurement and analysis isn't always possible, but most of us will feel meaning even if we can't quite freeze it into words. And if the song has this emotional meaning for us, it builds a bond of sympathy between us and those who made and sang it, gives us a consciousness that the rhythms of our hearts and minds are those of countless others as well. Joan and her songs give us this sense of common ground, old roots in the past and present, of the shared fund of experience which links us to her, to each other, to our history, and to the universal, handwaving and half-forgotten people who moved so beautifully, so naturally, out of our national heritage while scraping a bare life out of the Appalachian hills or the Alabama cotton-fields or the West Virginia sloughs or the Oklahoma flatlands or the California orange groves.

Perhaps all of this is peripheral. When the explanations and analyses are done, we are left with the singer and her songs. And Joan's triumph is that she is a consummate interpreter of folk song, and her expressive power is inseparable from the beauty and greatness and startling contemporaneity of the music and poetry which speaks through her to us. *

Babe, I'm Gonna Leave You: A oldie blues, a form which was created early in our century by the meeting of the Southern lament (with its ties to the old ballads) and the Negro blues. The string quality (and power) of the song is that the narrator (aroway) desires exactly the opposite of what he will do, and is born by the project of his self-imposed departure. "Babe, I go to ramble, my feet start going down and I got to follow," he says, because "moving on" is a way of life that cannot be altered now, even by love. Joan learned the song at Oberlin College, from Janet Smith.

George: A bluesy, jazzy, "I'm gonna leave you" ballad. George is banished by his loving wife. This doesn't necessarily lead to a happy ending, since in several variants he kills her for obscure reasons immediately after she has paid his ransom. Joan's version derives from a late 17th century Scottish broadside based on the ballad, and this re-write in turn descended into oral tradition and has become the most often-collected form of the ballad in the U.S. The "I" of the first verse is unusual in ballads and may have originated as a device for a male singer to tell a woman's story.

Copper Kettle: A Negro gospel song, "Come Here Lord," exported to the West Indies, translated into "pidgeon-English" as "Kumbaya" and spread throughout the United States, where it is now a great favorite of the civil rights movement.

What Have They Done to the Rain: It is a song that people must compose songs like this, for all the distilled beauty that rises out of human questioning. It was written by Malvina Reynolds. We are sure that she would be only too happy if her bitter-sweet song about a little boy and a blade of grass standing in the soft deadly rain of our peculiar time were to go out of fashion.

Black is the Color: Based on traditional lyric comment, this classic bluesy song was written by John Jacob Niles. It remains perhaps the best American example of a composer recasting folk materials into an imperishable mold.

Danger Waters: The ethnomusicologists have been tracing African influences on American folk music for decades, but now we find that our folk music, jazz and Latin American rhythms are being re-exported to Africa and creating new hybrids which in turn will exert a new influence on our music. This lament of a hard-time heroine is from the Gold Coast, created in the "shehade Cafes" patronized by the rich and learned of Accra, Ghana. After the war, it became an extraordinary prosaic and rhythmic style now emerging. Beneath the seemingly direct and simple version is a fluid use of words and images which mark this as poetry of a high order, a realistic poetry based on the patterns of ordinary speech which makes use of the slushing transitions and many-leveled ambiguities of the finest modern poetry.

Gospel Sing: With the use of accompanying instruments, the white gospel or gospel song took on new melodic and rhythmic forms which we know as the sound of sacred "country music" of the 1920s and 1930s. Joan's model here is Sarah Carter's singing on the 1933 Carter Family recording.

House Carpenter (Child 243): Originally titled "James Harris or The Daemon Lover," most American variants of the ballad lack the title and the first line, "I am a house carpenter by trade" (the closing verse). In *Peggy Batts* it was printed as "A warning for Married Women, being an example of Mrs. Jane Reynolds (a West-country woman), born near Plymouth, who having plagued her troth to a Smanan, was afterwards married to a Carpenter, and at last carried away by a Spirit, the manner how shall presently be recite" Take heed!

Pretty Boy Floyd: "Some rob you with a six-gun, some with a fountain pen," says Woody Guthrie in this badman ballad of the Thirties. The Oklahoma donbust was in sore need of a Robin Hood, so Woods made one, proceeding from exaggeration and embellishment to idealization and exaltation; a mythic hero who never loses the common touch. Pretty Boy didn't wear pin stripes or grey flannel, but he had an elegance and style which his social superiors might well envy.

Lady Mary: We have no information on this wistful lute, but from text and tune we would guess that it is an Elizabethan or Jacobean literary treatment of a folk theme, making use of a number of standard ballad lines.

At Amanah: A Brazilian folk song, with a joyous beat and a happy feeling. See *Side Two* for text and translation found.

By tomorrow
or later, my love,
I'm very sorry
I can't make it last.
I'm not the best
I'm not the best
for to have to do
for me to go
and you to remain.

Matty Groves (Child 81): George Washington, King of England, and Pretty Boy Floyd robbed banks, but mate Matty Groves was of a more spiritual bent, though he too stole from the high-born and well-heeled. Matty has many contemporaries, I've the roving (verses whistling) "Gipsy Laddie," and he was a worthy ancestor of Stendhal's Julian Sorel and D. H. Lawrence's gamekeeper. "The fairest lad in all of Eng.Ind." was Little Arlen's description of him, an opinion not shared by his wife, who was somewhat blind to Matty's sterling qualities, perhaps because Little Arlen was one of those who carried a torch in one hand and a sword in the other. M.S.

This recording was made at various concerts during Joan Baez' recent tour. A companion volume is scheduled for early release.

JOAN BAEZ

Exclusive on Vanguard Records

JOAN BAEZ, Silver Dagger, East Virginia, Fair the Well, House of the Rising Sun, House Carpenter, The Ballad of the House Carpenter, The Rain, Rake and Rambler, Little Moses, Mary Hamilton, Henry Martin, El Peso Nuevo, Nume

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FOR A FESTIVAL, VRS-2000, 1959, Vol. 2: Protecting Joan Baez with Bob Gibson, singing "Virgin Mary," and "We Are Crossing Jordan River"; also Odette, New York City Ramblers, Charlie Davis, Sonny Terry and Brownie McGhee

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LO MEJOR DE

RAY
BARRETTO



the best of

RAY BARRETTO

CANTA Y CANTA:

Monny Roman
Santitos Colon
Goody
Willie Torres
Guita
Pete Bonet

GUAGUANCO BONITO	4:12	RITMO SABROSO	2:56
(Lopez-Barretto)		(Ramirez-Barretto)	
Frost Music Corp.	(BMI)	Little Dipper Music Corp. (BMI)	
Forsay Music Inc.		EL CAMINO	2:52
APRIETA EL PDOLLO	2:50	(Lopez-Barretto)	
(Tito Puente)		Little Dipper Music Corp. (BMI)	
Patricia Music Publ. Corp. (BMI)		TERESITA	2:46
EL LUCHERO	2:45	(Sanceron-Barretto)	
(Marcelino Guerra)		Little Dipper Music Corp. (BMI)	
Little Dipper Music Corp. (BMI)		EL WEAWS	2:10
DAME TU CARINO	3:05	(Roy Barretto)	
(Al Valdes, Jr.)		Little Dipper Music Corp. (BMI)	
Little Dipper Music Corp. (BMI)		LOS CUEROS	2:55
GUAJIRA Y TAMBO	2:45	(Roy Barretto)	
(Ray Barretto)		Frost Music Corp. (BMI)	
Little Dipper Music Corp. (BMI)		Forsay Music Inc.	
A PUERTO RICO	2:29	GUAGUANCO PUEBLO NUEVO	2:37
(Bonet-Barretto)		(Al Valdes, Jr.)	
Little Dipper Music Corp. (BMI)		Little Dipper Music Corp. (BMI)	

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Jeff Lesser

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Jose Rodriguez
(Media Sound Studios, N.Y.C.)

Production Coordinating & Supervision:
JOE CAIN



HOLLIES' GREATEST

SIDE ONE

1. Long cool woman.
2. Magic woman touch.
3. Too young to be married.
4. On a carousel.
5. Carrie anne.
6. Sorry suzanne.
7. Blowing in the wind.
8. Dear eloise.
9. Hey willy.
10. Stay.

SIDE TWO

1. He ain't heavy he's my brother.
2. I can't let go.
3. I can't tell the bottom from the top.
4. Bus Stop.
5. Jennifer eccles.
6. Stop, stop, stop.
7. Just like me.
8. King midas in reverse.
9. Yes I will.
10. Just one look.
11. Here I do again.



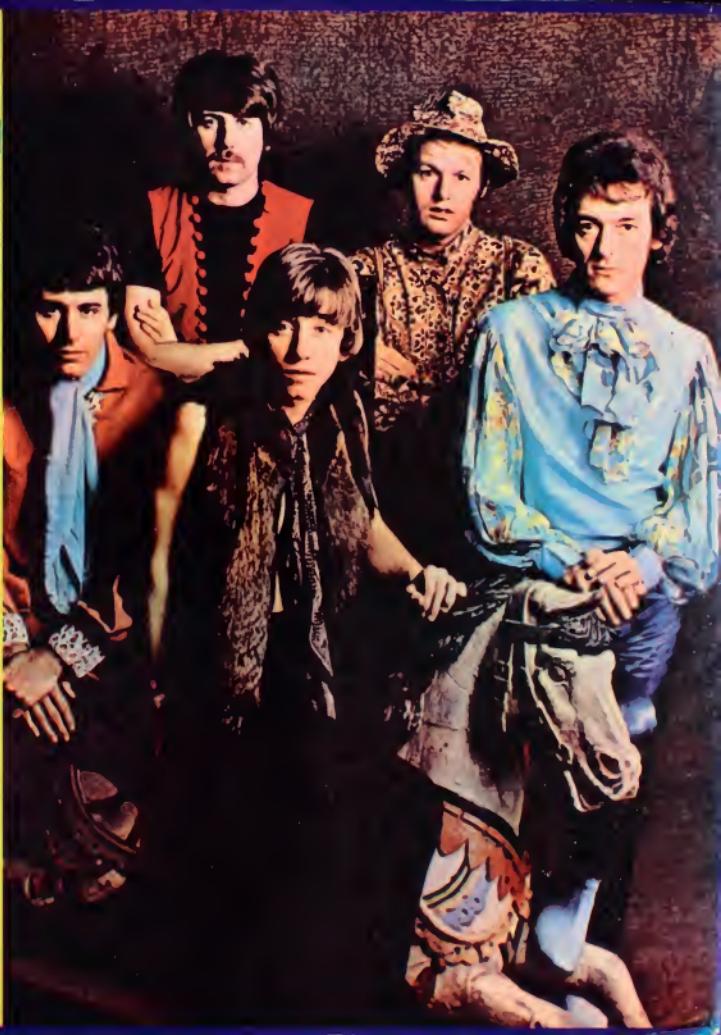
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TO LIVE AS JAKALS





BONESCRAPE R E C O R D I N G S



NN IS NOT ABOUT SCENES OR FADS,
ATTACHMENTS OR BOWING TO YOUR IDEAS
OF ENTERTAINMENT AND ENJOYMENT
UNREALITY LIVING NOISE
INFINITY WITHOUT LAW A WAY OF LIFE
NN IS WALKING FREELY THROUGH MUSIC
REALITY FULL OF SPITE AND JOY

THERE'S NO DIFFERENCE BETWEEN
THE FLOOR AND THE WALL

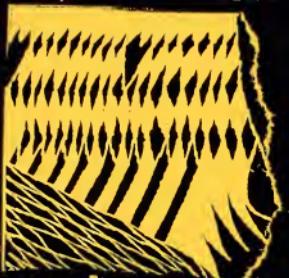
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DIRECTIONS

CLEAN TOM
JUNE 2009

BONESCRAPER 40
TO LIVE AS JAKALS
Noise Nomads
Edition of 378

PHOTO: GEORGE MYERS

DEDICATED TO DONALD AYLER



1.
TEETH OF THE LEPER BITE SLOWLY
recorded during the international
noise conference april 23 at MIT
cambridge, ma. 24 at RAVEN KILLER
holyoke, ma. and 25 at 17 MULES
in providence, ri.



2.
STILL DRIPPING
recorded at THE TINDER BOX in
brattleboro, vt. on may 13 2008.

EXPECTING MORE THAN YOU DESERVE
recorded at the THUNDERDOME in
prwvidence, mri. august 8 2008.

POSITIVELY JAMES STREET

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THE SPEEDBOYS

P*O*S*I*T*I*U*E*L*Y J*A*M*E*S
S*T*R*E*E*T

SIDE ONE

1. ROCKIN THAT THING
2. BOARDWALKIN
3. FINE AS WINE
4. THE FALL
5. BOY CRAZY
6. LIFE IS BEAUTIFUL

SIDE TWO

1. HEY MERV GRIFFIN
2. FROM YOUR LIPS
3. IN MY OWN SELFISH WAY
4. IF I DON'T GET YOU
5. LOVE DRUNK
6. JUICIN'

CREDITS

THE SPEEDBOYS ARE:

ROBERT BOBBY: vocals, acoustic & rhythm guitar

BOBBY LAWSON: bass

BOBBY LOWRY: piano, synth, organ, harmonica , vocal

BOBBY SCHMIDT: drums

MARSHALL JONES: lead & rhythm guitars

LARRY GREEN: SAXAPHONE

LORETTA MODERN: VOCALS

JEFF BRUBAKER: ENGINEER (Mix on FINE AS WINE & Boardwalkin)

DAVID KOB: ALBUM MIXER

RECORDED AT FREDRICK, LEE & LLOYD: LANDISVILLE, PA

ANN JOHNSON: ALBUM ARTWORK & DESIGN

JIM YESCALIS: BAND PHOTOGRAPHY

SPECIAL ASSISTANCE: WILL CAMPBELL

COMPUTER ASSISTANCE: KERRY WETTERSTROM

IN MY OWN SELFISH WAY

In my own selfish way, I'm right for you
I try to be special, I try to be true
And I'll be your man, when you need a man
When you need a witness, I'll take the stand

But sometimes I'll be a little boy
Trembling with fear
I'll need you with me
I'll need you here

When day grows dark and night descends
When passion mellows, we can be friends
Nothing's for certain, when dealing with hearts
Some grow together, some grow apart

Then there's the part of me
That wants someone new
Still there's the heart of me
That wants only you.....in my own selfish way
In my own selfish way

IF I DON'T GET YOU

If I don't get you, it won't be for not tryin'
'Cause I can stick like glue and I can wear like iron
You say you want another man, I can seem like two
And I just might cry 'till the day I die
If I don't get you

If I get my chance, Hey I'm gonna take it
If I give my heart, Baby please don't break it
Huey you got the nerve to make your good man blue?
And I just might cry 'till the day I die
If I don't get you

If I don't get you, that'll be alright
Gonna kick and holler, gonna fuss and fight
I'll howl at the moon, put a spell on you
And I just might cry 'till the day I die
If I don't get you

LOVE DRUNK

Everyone tells me there's been a change
Since I fell for you I ain't been the same
A smile's in the place where my frown used to be
I'm seein' double...it's you and me

Cause I'm Love Drunk and I'm feelin' no pain
Love Drunk and I'm Fallin' again
My eyes don't get read but your love letters do
Love Drunk and I'm Fallin' for you

Some kinda high's well they just bring you down
Next thing you know you're lookin' up at the ground
Your kinda high's got me up in the clouds
Grinnin' a grin and shoutin' out loud

That I'm Love Drunk and I'm tellin' you true
I'm D.U.I. of Y-U
Yes I'm Love Drunk don't need no whiskey or rum
Love Drunk you should get you some

JUICIN'

(This is a true'ish song. I wrote another song about this person called The Genuine Queen of Milwaukee. When it was 1969 to 1973 we were all gonna live in a commune and be together forever. Like Bob Dylan's Dream, I've hardly seen these people again. If you're anything like me, you probably think your friends are better and more interesting than everybody else's friends.)

A little drinkin' can get you thinkin'
Bout how you feel
A little juicin' can get confusin'
Bout what is real

My heart is thumpin', it's up to somethin'
Right or wrong
Friends can't be lovers, one discovers
Now she's gone

She got a letter, he can't forget her
Nor can she he
Somebody chooses, Somebody loses
This time it's me
I wanted hold her, I know I told her
Time and again
No not in words, nothing she heard
Ah but then

"Can you come over?"
"Yeah, I'll be over right away."
"I got some things, I got some things I gotta say.
I see you fallin', I see you fallin' more each day.
Wish I were fallin' too, fallin' in love with you, but...it's
not that way."

She plays viola for big payola with the symphony
I play guitar in any bar that'll hire me
To keep in fiddles, guitars and uggies is all we'd ask
Feed the kids, stay off the skids is quite a task

A little drinkin' can get you thinkin' bout
How you feel
A little juicin' can get confusin' bout
What is real
I wish she'd never, I wish she'd never
Said goodbye
If wishes were horses, if wishes were horses...
Beggars would ride.

SPECIAL THANKS TO:
DAVID KOB FOR SERVICE ABOVE AND BEYOND
THE CALL OF DUTY.

JIM VESCALIS
ANN JOHNSON
BOBBY KINSLEY
BOBBY BLUE BLAKE

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ON MOST EQUIPMENT



full texts and
transliteration of
songs inside

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**sing along
with
peltours
and egged**





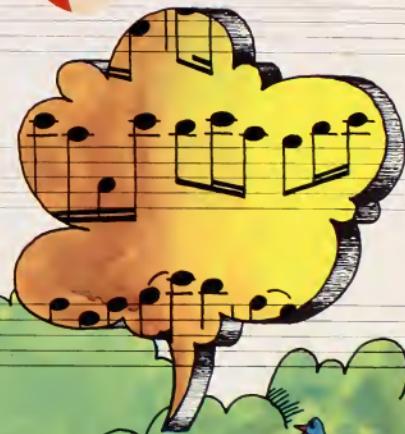
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transliteration of
songs inside



The
Larry
Mann
Trio



LIVE at the OCEANFRONT

LIVE at the OCEANFRONT

Imagine a visit to your favorite ocean resort in the full heat of summer. The magic of the beach has quietly transformed the sweet, languid day into the cocktail hour and dining by candlelight. Unrushed, at vacationer's pace, the lighting is dimmed; the focus turns to the glistening sheen of the grand piano set against a wall of glass overlooking the ocean.

The piano trio, with upright, acoustic bass and drums has started to draw immediate attention from the introduction of the first tune. The request card at each table tells us that this evening promises variety rather than a private concert, or a show stopping revue, but then that's what a vacation is all about.

This album taped live, on location, has no "takes", overriding studio gymnastics or gimmickry. It is spontaneous music, played by a trio ensemble of talented professionals. This "lay back" style of jazz seems to always have a following, since those request cards keep coming in.

In fact, we expect to see you, soon, "Live At The Oceanfront."



JIM CONTEE

JIM RAYNOR

LARRY MANN

LARRY MANN started playing piano at age 6, advancing to composition and orchestration. By age 15 he was a member of the Musicians Union, playing and arranging for the Henry Bryan Orchestra at a major hotel while attending high school each day. He then joined the Hy Thaddeus Band touring the Southern part of the country, then joined the Bert Lown Orchestra at the Baltimore Hotel in New York City. He received offers from Benny Goodman and Raymond Scott at the time he went into the Army Air Force Band. He traveled and arranged tours in Europe. Larry, along with French and German groups, Raynor played concerts, recorded on Capitol, Decca and CBS Records, and broadcast in many European cities. Audiences often included royalty and heads of state. By invitation, he was piano soloist with the Philharmonic Orchestra on the NBC Radio Network; playing his own composition, "Mein Amerika".

Larry has, during his career, played network radio, both in the U.S.A. and on the B.B.C. He has appeared with Bob Hope, Jack Benny, Roy Rogers, Mickey Rooney, Celeste Holm, Ingrid Bergman, Vaughn Monroe, Monroe Dietrich and others.

Most recently he completed a seven year engagement at the famous Williamsburg Inn as piano soloist, and with his trio.

JIM CONTEE started playing drums in a church drum corps in Boston, Mass. and played in the school marching band. After joining the Air Force he attended Band School and became well experienced with show bands, dance groups and jazz. During this time he toured the U.S., the Far East, and Europe, playing with many well known performers, including Tony Scott. Jim then located in Virginia, playing various engagements and joining the Larry Mann Trio at the Williamsburg Inn.

JIM RAYNOR started playing string bass in high school, having played brass instruments in concert and marching bands. He played a variety of summer gig while at college, in addition to playing sousaphone in the marching band. While in the Air Force, Jim joined the Philharmonic Orchestra on the NBC Radio Network; playing his own composition, "Mein Amerika".

Jim Raynor started playing drums in high school, having played brass instruments in concert and marching bands. He played a variety of summer gig while at college, in addition to playing sousaphone in the marching band. While in the Air Force, Jim joined the Philharmonic Orchestra on the NBC Radio Network; playing his own composition, "Mein Amerika".

SIDE 1

1. SUNDAY (C. Grey) (2:21)
2. BLUE MOON (Sammy Rogers & Hart - Robins Music Corp.) (5:00)
3. TURTLE I (L. Mann) (3:36)
4. LOOK TO THE SKY (A.D. Jokim - Coronado Music Corp.) (3:52)
5. NIGHT & DAY (C. Porter-Harms N.Y.) (2:26)
6. WILLOW WEEP FOR ME (A. Ronell, Bourneco, ASCAP) (3:43)

SIDE 2

1. TAKE FIVE (D. Brubeck) (2:55)
2. GERSHWIN MEDLEY (Advanced Music Corp.) (4:28)
3. PERFIDIA (A. Dominique So. Music) (3:15)
4. WHAT'S NEW (B. Haggart J. Burke - ASCAP) (3:08)
5. GRAVY WALTZ (S. Allen) (3:31)
6. PDINCIA (B. Bernier N. Simon Anne Rachael Music Corp., N.Y.) (4:42)

*The
Larry
Mann
Trio*

Recorded Live at: Holiday Inn-Oceanfront
Virginia Beach, Va.

Recording Engineer: Alan Sawyer
Virginia Beach, Va.

Cover Artist: P. Escario
Virginia Beach, Va.
Photography: J. Lust - McIntosh Studios
Virginia Beach, Va.

Producer: J. Raynor

1/14/14
DOUBLE DECKER
610420-0002
\$ 3.00

gonz

Front
End



JERRY BERGONZI

BRUCE GERTZ

BOB GULLOTTI

GONZ

FRONT END



Jerry Bergonzi, Tenor Saxophone & Piano



Bruce Gertz, Electric Bass

Side 1

Just in Time Welding for D.[®] Gonta Music A.B. A.

Side 2

Theme for Ernie Fred Lacy
Ninth House Gonta Music A.B. A.P.
On the Brink Gonta Music A.B. A.P.



Bob Gullotti, Drums & Slit Drums

Close the door, intermingling and fascinating aspects of any form is the most interesting and provocative project. The "Front End" series of records has always closed held a wacky sense to with something so odd and that does not measure a totally unique phenomenon within the arena in which they

It is no mistake to have the name "GONZ" who bring many elements together in one place. Band together to enjoy myself from a long time ago, and now, there are many things which can be in with different dimensions. The "Front End" series is unique to the world of music, and the "Front End" series is unique to the world of music.

The "Front End" series is unique to the world of music, and the "Front End" series is unique to the world of music.

The "Front End" series is unique to the world of music, and the "Front End" series is unique to the world of music.

The "Front End" series is unique to the world of music, and the "Front End" series is unique to the world of music.

is one of the most musically satisfying bands on the scene today.

"Theme for Ernie" by Fred Lacy, a feature for Jerry's ballad major. Here's a wacky good one with a wild and frantic feel, a continuing theme of the "Front End" series. The "Front End" series is unique to the world of music, and the "Front End" series is unique to the world of music.

"Ninth House" is another Bergonzi solo piece. The title refers to the ninth house in the zodiac, and the ninth house in the ninth house has a wacky feel to it with the music showing a genuine character of the original spirit of improv music. Evidence of solo sections being a wacky feel to it with the music showing a genuine character of the ninth house.

"On the Brink" the title refers to all the wacky Bergonzi music it does, and the "Front End" series is unique to the world of music.

Throughout the music of the "Front End" series is a wacky feel to it with the music showing a genuine character of the ninth house in the ninth house. Evidence of solo sections being a wacky feel to it with the music showing a genuine character of the ninth house.

Recorded and Mixed at Baker Street Studios 10 Wheeler Court, Watertown, Mass. 02172 Eng. Roger Baker

Front Cover Photography, Design and Cover Graphics Bruce Gertz

Front Cover Arbruch. Renee O'Gara

Rear Cover Photography and Tint: Hillary Isaacce



NOT
FAT
RECORDS

LAS CIUDADES SUNNY And The SUNLINERS

THE MIGHTY SUN
BONA SUERTE
EL DIAZO
LAS ISLANDS
COMPAÑIA
LA LO PAGARAS CON DIOS
QUE ME ANDO PASIANDO
LA BICICLETA
ABUANTA CORAZON
PUEBLO DEL POBRE
EL TACONZO
LAS CIUDADES

TEARDROP

SUNNY And The SUNLINERS

SUNNY OZUNA, el joven elemento que es una brillante promesa y que ahora gracias a su empeño inquebrantable, se nos entrega como una auténtica y sólida reliquia. Su constante afán por entregarse día con día y la inspiración imageable que lleva en sus venas, han obrado el milagro de regalarte la satisfacción del aplauso que solamente conocen los que como él, caminan por los caminos del éxito y del triunfo. Este ídolo Mexicano y su Marca de Disco TEAROROP, vienen hasta usted trayendo uno de cinco álbums de música moderna que formara otro escalón de una gran cadena de éxitos que ya se advina en este joven pero gran artista de trazos definidos.

Emos escogido doce canciones para formar este disco que no muy pronto de su memoria usted imborrará. Entre estas grabaciones encontramos las canciones que su público mucho le pide.

Ofrecemos este disco para toda la gente Mexicana que lo sigue donde quiera que se presenta SUNNY OZUNA Y SUS SUNLINER, de San Antonio, Texas.

Quien nos hace escuchar una vez mas su voz y su incomparable estilo. Acompañado con todos sus músicos.

ESCUCHAMOS?

Side 1

THE MIDNIGHT SUN (Marcos Diaz)
BUENA SUERTE (Pedro Puente)
EL RELOJ (Roberto Cantoral)
CIEN ANOS (R. Fuentes; M. Molina)
COMO FUE (E. Ouarate)
YA LO PAGARAS CON DIOS (Severiano Briseno)

Side 2

ALEGRE ME ANO PASIANDO (Marcos Olaz)
LA BICICLETA (Lalo Guerrero)
AGUANTA CORAZON (Alejandro Perez)
POBRE DEL POBRE (Adolph Salas)
EL TACONAZO (Lalo Gonzales)
LA CIUDADES (Jose Alfredo Jimenez)

Producer, Huey P. Meaux

Directed By: Huey P. Meaux
C. F. Lee Teardrop Records

TEARDROP RECORDING CO.

A Division of Crazy Cajun Ent., Inc.
Conroe, Texas

TALK TO ME
and other great songs
SUNNY and the SUNLINERS



Memorial
to the unforgettable
JIMMY DONLEY



BORN TO BE A LOSER

Sunny and the SUNLINERS

CARIÑO NUEVO



adelphi records, inc.

© 1977



EASTERN HERITAGE
No Cash, Three Tickets

AD 2007

stereo
33-1/3
side one

1. Early Morning Rain (G. Lightfoot)	3:06
2. Weekend (Drevo)	2:20
3. Catch the Wind (D. Leitch)	3:20
4. Blue Eyed Darlin' (G. Stanger)	2:46
5. Scotland the Brave (Trad., arr. J. Knight)	3:05
6. Gentle On My Mind (J. Hartford, arr. J. Knight)	3:40

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adelphi records, inc.

© 1977



EASTERN HERITAGE
No Cash, Three Tickets

AD 2007

stereo
33-1/3
side two

1. Ribbon of Darkness (G. Lightfoot, arr. J. Knight)	2:38
2. Baby's A Kickin' (Drevo)	2:36
3. I've Lived a Lot in My Time (J. Reeves/J. Rhodes/D. Reynolds)	3:09
4. Bringin' in the Georgia Mail (Trad.)	2:15
5. Trouble In Mind (Trad., arr. J. Knight)	2:48
6. Fox On the Run (T. Hazard)	2:53

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DOVCO

RECORDS

**DOVELLS GREATEST HITS
and DANCE PARTY**

DM-84711A
SIDE 1

STEREO

BRISTOL STOMP - Kalmann Music

IN THE STILL OF THE NIGHT - Cheerio Music

YOU CAN'T SIT DOWN - Gene Goodman

STOMPIN EVERYWHERE - Kalmann Music

RUNAROUND SUE - Marimba Music

LET'S TWIST AGAIN - Kalmann Music

© 1976 Dovco Records

DOVCO

RECORDS

**DOVELLS GREATEST HITS
and DANCE PARTY**

DM-84711C
SIDE 3

STEREO

THE JITTERBUG - Cameo Parkway Pub

PONY TIME - Harvard Music

STOP MONKEY'IN AROUND - Kalmann Music

STAY AWHILE - Alpane Music

SOUTH STREET - Kalmann Music

THE STROLL - Vogue Music

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U.L.D.

® & © 1999 ProVision Entertainment

NOBODY

1. Main Mix (3:26)
2. Jeep Mix (3:27)
3. Instrumental (3:27)
4. Acappella (2:38)

Side 1
PE-001

For Promotional
Use Only.

For Additional Information Please call (410) 653-8433
or E-Mail us at provisionentertainment@music.com

Songs written by Sean Bryant, Dion Bea and DeAndre Kelley.

Produced by Sean Bryant for We Make Them Hits Productions.

Recorded at Sonic Studios in Philly & Unique Recordings in New York.

Engineered by Guy Lutze.

Mixed at Unique Recordings in New York by "Swift".

Mastered at Frankford Wayne in New York by Duncan Stanbury.

Executive Produced by Ben Stanley and Greg Plotkin.

U.L.D.

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WHAT YOU MEAN

1. Main Mix (3:42)
2. Instrumental (3:42)
3. Acappella (3:41)

Side 2
PE-001

For Promotional
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Executive Produced by Ben Stanley and Greg Plotkin.

YA-BOYY

SIDE A

1. WHAT'S UP..Club Version 4:19
2. WHAT'S UP..Radio 4:07



ISA 12IN00707

Produced by Nas D/Fifalow

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Publishing

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ORDERER

THUG

YA-BOYY

SIDE B

1. WHAT'S UP...Instrumental 4:20
2. WHAT'S UP..Acapella 4:25
3. I'M A THUG 3:50

ISA BOMB!
RECORDS INC.

6514 N. 40th St. Suite A.

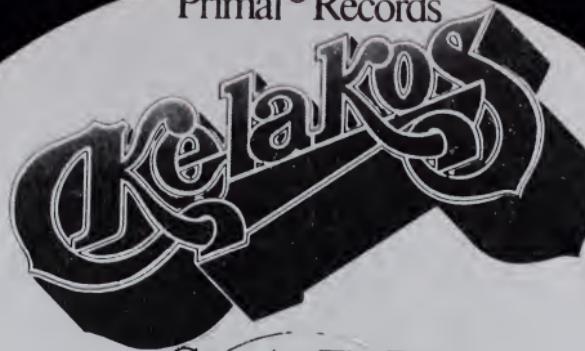
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Primal® Records



Gone Are The Days

P778
STEREO

SIDE ONE
A810-72

1. Gone Are The Days

3:30 G. Haberstroh, M. Sisson

2. Lovin' So Fine

3:17 G. Haberstroh

3. Persephone's Poison

3:30 C. Canedy, G. Haberstroh

4. Change Your Mind

2:26 L. Bloomfield

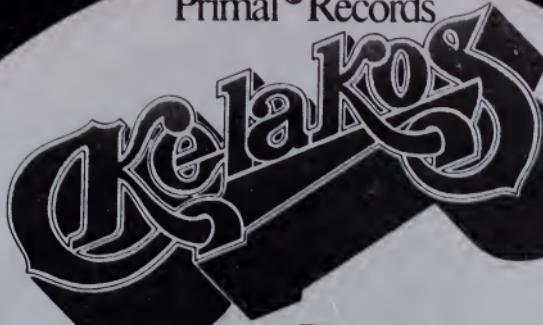
5. Till The Break Of Day

6:02 L. Bloomfield

6. How Did You Get So Crazy

4:38 C. Canedy

Primal[®] Records



Gone Are The Days

P778
STEREO

SIDE TWO
B810-72

1. Frostbite Fantasy

4:46 G. Haberstroh

2. Boogie Bad Express

1:47 G. Haberstroh

3. All You Need Is A Ticket

3:47 C. Canedy

4. Rachel

4:17 L. Bloomfield

5. Follow Your Dream

5:06 G. Haberstroh

FOLKWAYS Records

AND SERVICE CORP., 117 W. 46 St., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM

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FOLK SONGS FROM CZECHOSLOVAKIA

SUNG by ELIZABETH KNIGHT,
with Accordion accompaniment by John Abbott

SIDE I

FP 919 A
(FW 6919 A)

- Band 1. MUSEL BY TO CHLAP BYT'
Slovak mountain holler
- Band 2. PRELETEL SOKOL
Slovak love song
- Band 3. PRI DUNAJI SATY PERU
Slovak dance song (czardas)
- Band 4. ACH NENI TO NENI
Czech love song
- Band 5. EJ, RUZA, RUZA
Moravian mountain holler
- Band 6. TANOUJ, TANOUJ
Moravian dance song (polka)
- Band 7. ZELENA JA TRAVA
Slovak love song
- Band 8. PROVEDAL ME SLAVICEK
Slovak drinking song

Recorded by Moses Asch
Custom molded by Plastylite

FOLKWAYS Records

AND SERVICE CORP., 117 W. 46 St., N. Y. C.

Long Playing Non-Breakable Micro Groove 33½ RPM

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FOLK SONGS FROM CZECHOSLOVAKIA

SUNG by ELIZABETH KNIGHT,
with Accordion accompaniment by John Abbott

SIDE II

FP 919 B
(FW 6919 B)

- Band 1. SOBOTENKA
Moravian historical song
- Band 2. NET TAKEHO DZIVCAT'ENKO
Slovak courting song
- Band 3. HAJEJ, MUJ ANDILKU
Czech lullaby
- Band 4. ISLA MARINA DO CINTORINA
Moravian drinking song
- Band 5. KEBY SOM JA VEDELA
Slovak courting song
- Band 6. PONAHLAJ SA SUHAJ
Slovak mountain holler
- Band 7. HOLKA MODROOKA
Czech dance song
- Band 8. ZALET' SOKOL, BIELY VTAK
Slovak love song

Recorded by Moses Asch
Custom molded by Plastylite

MF
MODERN SOUND

PLAYS MONAURAL
on regular HI FI

COMPATIBLE

PLAYS STEREO
on STEREOPHONIC equipment

33 1/3 RPM



RECORD NO.
1003
Side 1
MA 2076

DOWNTOWN
PAY IT NO MIND
DO-WACKA-DO
BE YOURSELF
TIGER IN MY TANK

RECORD SERVICE CO., INC. NASHVILLE, TENN.



PLAYS MONAURAL
on regular HI FI

COMPATIBLE

PLAYS STEREO
on STEREOPHONIC equipment

33 1/3 RPM

RECORD NO.
1003
Side 2
MA 2077



HOLD WHAT YOU'VE GOT
JUST GIVE ME TIME
LOVE POTION NUMBER NINE
THAT'S ALL THAT'S IMPORTANT NOW
I KNOW JOHNNY LOVES ME

RECORD SERVICE CO., INC. NASHVILLE, TENN.

2055
LLIST RECORDS

Sharks

BACKS AGAINST THE WALL

SIDE 1
33 1/3 RPM

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1. MODERN DAY / SHARKS / 3:59
1984 BIG BITE MUSIC (BMI)
2. BACKS AGAINST THE WALL / SHARKS / 4:19
1984 BIG BITE MUSIC (BMI)
3. DON'T BLAME ME / S. QUINN, B. BAINES / 4:06
1984 BIG BITE MUSIC (BMI)
4. LIVE AND LET LOVE / SHARKS / 3:45
1984 BIG BITE MUSIC (BMI)
5. ITS ALL THE SAME / SHARKS / 3:41
1984 BIG BITE MUSIC (BMI)

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DISC
LLIST RECORDS

Sharks

BACKS AGAINST THE WALL

SIDE 2
33 1/3 RPM

© 1985
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1. YOU MAKE ME / J. COLEMAN 4:41
1985 CAT RANCH MUSIC (BMI)
2. SORROW / SHARKS / 4:45
1984 BIG BITE MUSIC (BMI)
3. SANCTUARY / S. QUINN, B. BAINES / 5:10
1984 BIG BITE MUSIC (BMI)
4. HOME AGAIN / SHARKS / 4:59
1984 BIG BITE MUSIC (BMI)

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Smokin' Joe
&
The Generals

Black 'n Than Blue

JGB-31251

One Side

1. Two Years Too Long (L. & J. Mixon) 3:26
2. Junk Man (J. Mixon) 4:31
3. Don't Mean Nothin' (J. Godown) 4:20
('Till it happens to you)
4. Mean Life (L. & J. Mixon) 5:29

Smokin' Joe
&
The Generals

Black'n Than Blue

JGB 31251

Other Side

1. Ginny Ginny (Sefrin/Brekus) 3:02
2. No Free Cupcakes (J. Godown) 2:34
3. Live Wire (Brekus/Sefrin) 3:30
4. Believe In Yourself (J. Godown) 5:00



**STARVIEW 92.7
BEST OF THE BANDS**

SIDE ONE
8X657A

33 1/3 RPM
STEREO

1. "ANOTHE WAY" - SIGNAL 21
2. "MY IMAGINATION" - STRANGE BEHAVIOR
3. "NOT ANYMORE"
TORO & THE LAWN BOYS
4. "I'VE GOT A SECRET" - YOUTH IN ASIA



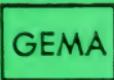
**STARVIEW 92.7
BEST OF THE BANDS**

SIDE TWO
8X657B

33 1/3 RPM
STEREO

1. "HELL'S GATES" - WRATH CHILD
2. "I CAN'T WAIT" - CRY TOUGH
3. "ANOLD COLD WAY" - BACK TALK
4. "MADMAN" - HAUNTZ

FABRIKATION: TELDEC »TELEFUNKEN-DECCA« SCHALLPLATTEN GMBH., HAMBURG



6.22 313-00-1

6.22 313

Seite 1 STEREO.

© 1975

HOLLESTELLE
PETER HOLLESTELLE

1. **For No One** (Lennon - McCartney)
2. **Fever** (Davenport - Cooley)
3. **To Love Somebody** (B., R. & M. Gibb)
4. **A Place In The Sun** (Wells - Miller)
5. **You'll Have To Face The Music**
(Hollestelle - Sijpesteijn)
6. **Stonewall** (Vermeulen)

33

ZUM PERSONLICHEN GEBRAUCH, VERMIETUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN

URHEBER- UND LEISTUNGSSCHUTZRECHTE.

BESONDERS

VERVIELFÄLTIGUNG (AUSSEN

FABRIKATION: TELDEC, TELEFUNKEN-DECCA, SCHALLPLATTEN GMBH., HAMBURG

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS

GEMA

6.22 313-00-2



6.22 313

Seite 2 STEREO

© 1975

HOLLESTELLE
PETER HOLLESTELLE

1. Play With Fire (Jagger - Richard)
2. Never Been To Spain (Axton)
3. That'll Be The Day (Vermeulen)
4. Last Train To Clarksville
(Track 476) (Boyce - Hart)
5. Turn Out The Lights
(John & Johanna Hall)

VERVIELFÄLTIGUNG (AUSSEN)

ZUM PERSONLICHEN GEBRAUCH, AUFFÖRUNG, VERMIETUNG, VERKAUF, VERLEIHUNG, AUFZEICHNUNG, VORBEREITEN



A 45 rpm

VERY AMERICANS
STEREO TYPES
SIDE A
1. FLOODGATES
2. WITHOUT A TRACE

ROCK
PAPER
RECORDS

RPR-007

Rock Paper Records, Inc., 1984. Printed in Hong Kong.

45 rpm B

VERY AMERICANS
STEREO TYPES
SIDE B
3. NOT THAT SERIOUS
4. FAST PLANES TO RIO

ROCK
PAPER
RECORDS

RPR-007



PRAY



REMEMBER ME

THE SOUTHERN WONDERs

SIDE 1

P/V 92987-A

All Songs Published By:
MARY HILL MUSIC (BMI)
Except Selections 3 & 4

For Engagements Call:
LEWIS McILWAINE, MGR.
(215) 225-2753

STEREO
33 1/3 RPM

© 1987

THE SOUTHERN WONDERs
Remix-Mastered-Mfg.
VIRTUE STUDIOS
PHILA., PA

1. GO TO JESUS (5:13)
(Lead: Doug Truesdale)
2. TIME (2:50)
(Lead: Michael Randolph)
3. THERE GOES MY EVERYTHING (7:38)
(Lead: Lewis McIlwaine)
4. YOU MUST BE BORN AGAIN (3:07)
(Lead: Lewis McIlwaine)

VIRTUE 1618 N BROAD ST. PHILA PA 19121

PRAY



REMEMBER ME

THE SOUTHERN WONDERs

SIDE 2

P/V 92987-B

All Songs Published By:
MARY HILL MUSIC (BMI)

For Engagements Call:
LEWIS McILWAINE, MGR.
(215) 225-2753

STEREO
33 1/3 RPM

© 1987

THE SOUTHERN WONDERs
Remix-Mastered-Mfg.
VIRTUE STUDIOS
PHILA., PA

5. I WANT TO THANK YOU LORD (3:18)
(Lead: Willie Perry)
6. SEEKING FOR ME (3.50)
(Lead: Doug Truesdale)
7. REMEMBER ME (3.41)
(Lead: Doug Truesdale)
8. IF THE LORD NEED SOMEBODY (5:28)
(Lead: Doug Truesdale)

VIRTUE 1818 N BROAD ST PHILA PA 19121

B - L E G I T

Side A

"So International"

(1) Clean (2) Dirty (3) Instrum.

B - L E G I T/ Side B

"One Dame"

(1) Clean (2) Dirty (3) Instrum.

"Bag Habit"

(4) Dirty

MALACO

T.M.

THE GERALD SISTERS TREE OF LIFE

SIDE ONE
STEREO

4367 A

Produced by F. Williams
and H. Griffin

1. I'VE GOT A RIGHT TO THE TREE OF LIFE 5:24
(F. Williams and H. Griffin) Malaco Music BMI
2. I DON'T HAVE NOBODY TO DEPEND ON 6:26
(Trad) Malaco Music BMI
3. HOLD ON 2:49
(Charles Johnson) Lions Pub. BMI
4. WALKING WITH JESUS 3:23
(N. Baldwin and F. Williams)
Malaco Music BMI

MANUFACTURED AND DISTRIBUTED BY MALACO RECORDS, JACKSON, MS

MALACO

T.M.

THE GERALD SISTERS TREE OF LIFE

SIDE TWO
STEREO

4367 B

Produced by F. Williams
and H. Griffin

1. LETS GO TO CHURCH 2:06
(N. Baldwin and F. Williams) Malaco Music BMI
2. BOTTLE OF TEARS 3:32
(Trad) Malaco Music BMI
3. WHEN THE EVENING SUN GOES DOWN 4:08
(Edna Cooke) Excellorec Music BMI
4. JESUS MADE WHAT I AM 2:47
(Louis Johnson) Our Children Music BMI

MANUFACTURED AND DISTRIBUTED BY MALACO RECORDS, JACKSON, MS



BMI
Shaka Man
(P)1998 ION SOUTH INC.
Time 4:42
4:57

SHAKA MAN

Arranged and
Produced by
Shaka Man

**"ANOTHER WAKE UP CALL"
"BLACK MAN KILL ANOTHER BLACK MAN"**

ION RECORDS INC. 19671 Beach Blvd. Ste 403. Huntington Beach CA. 92648. www.ionrecords.com



BMI
Shaka Man
©1998 ION SOUTH INC
Time 4:20
4:04

SHAKA MAN

"DEJAZZMATCH"

"NEW YEAR, NEW STYLE"

Arranged and
Produced by
Shaka Man

ION RECORDS INC. 19671 Beach Blvd. Ste 403, Huntington Beach CA. 92648. www.ionrecords.com

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12" 33 1/3 RPM

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ACCT CAPITOL

TITLE STARTING OVER
ARTIST NATALIE COLE

MTX. NO. SPRO-04449
REC. NO. SPRO-04449

STEREO

SIDE 1

ROULETTE

SKIN BURNS

ROY BURNS

Produced by Sonny Lester

SR-52095-A (RSD-318-A)

1. YOU ARE MY SUNSHINE - 2:35 -
(Arr. by Roy Burns) (Patricia Music
Publ. Corp. - BMI)
2. CUTE - 4:22 - (Roy Burns)
(Patricia Music Publ. Corp. - BMI)
3. AVALON - 5:00 - (Jolson-Rose-DeSylva)
(Remick Music Corp. - ASCAP)
4. LIVINGTIME - 4:34 - (Roy Burns)
(Patricia Music Publ.
Corp. - BMI)

© ROULETTE

RECORDS, INC.

STEREO

SIDE 2

ROULETTE

SKIN BURNS

ROY BURNS

Produced by Sonny Lester

SR-52095-B (RSD-318-B)

1. GYPSY IN MY SOUL - 4:43 - (Boland-Jaffe)
(Words & Music Inc. - ASCAP)
2. JIVE AT FIVE - 5:11 - (Edison-Basie)
(Bregman, Vocco & Conn Inc. - ASCAP)
3. TAKE ME OUT TO THE BALL GAME -
5:16 - (Arr. by Roy Burns)
(Patricia Music Publ.
Corp. - BMI)

© ROULETTE RECORDS, INC.

GANGSTA BLAC & SKINNY PIMP

SIDE A



- 1. THINK IT OVER (Clean)**
- 2. ASS IN (Clean) featuring Rap Hustlaz**
- 3. DOGGIN' (Clean) featuring Lil Jon**

For Booking Info. Call 901-281-0962

TAKEN FROM THE ALBUM "THE MAYOR & THE PIMP"

GANGSTA BLAC & SKINNY PIMP

SIDE B



- 1. THINK IT OVER (Street)**
- 2. DOGGIN' (Street) featuring Lil Jon**
- 3. ICY WHITE (Clean)**

For Booking Info. Call 901-281-0962

TAKEN FROM THE ALBUM "THE MAYOR & THE PIMP"

MCT B
E

33 1/3 STEREO LONG PLAYING

BLUE NOTE RECORDS INC. • 47 WEST 63RD • NYC

JIMMY SMITH

PLAYS PRETTY JUST FOR YOU

BST 1563 Side I
(BNST 1563-A)

1. THE NEARNESS OF YOU (Hoagy Carmichael)
2. THE JITTERBUG WALTZ (Fats Waller)
3. EAST OF THE SUN (Bowman)
4. AUTUMN IN NEW YORK (Vernon Duke)

Jimmy Smith, organ; Eddie McFadden,
guitar; Donald Bailey, drums.

NOTE®

MCB

33 1/3 STEREO LONG PLAYING

BLUE NOTE RECORDS INC. 47 WEST 63RD. NYC

JIMMY SMITH

PLAYS PRETTY JUST FOR YOU

BST 1563 Side 2 (BNST 1563-B)

1. PENTHOUSE SERENADE (Jason-Burton)
2. THE VERY THOUGHT OF YOU (Ray Noble)
3. I CAN'T GET STARTED (Duke-Gershwin)
4. OLD DEVIL MOON (Lane-Harburg)

Jimmy Smith, organ; Eddie McFadden,
guitar; Donald Bailey, drums.

NOTE®

The Venerable Fitz

SIDE A

WE NO SCARED – 6:01

Produced by Fross, The Rap Lord
Big Skip & AGCEE. Lyrics by The
Venerable Fitz and Cee, for
Skip/Fro Music/BMI

© 1999 —

Headquarters Records, Inc. - HQ 102 (703) 912-1720 www.headquartersrecords.com

The Venerable Fitz

SIDE B

DUB MIX – 3:01

Produced by Fross, The Rap Lord
Big Skip & AGCEE. Lyrics by The
Venerable Fitz and Cee, for
Skip/Fro Music/BMI

© 1999

— Headquarters Records, Inc. - HQ 102 (703) 912-1720 www.headquartersrecords.com

MEREDITH
ANOTHER TIME



SR-109
33 1/3 RPM

SIDE A
STEREO

1. ALL OF US IN IT TOGETHER, Wilder & McGlohon, BMI (2:53)
2. AREN'T YOU GLAD YOU'RE YOU, Van Heuson & Burke, ASCAP (1:42)
3. IT'S SO PEACEFUL IN THE COUNTRY, Wilder, BMI (3:24)
4. RAIN, RAIN (DON'T GO 'WAY), Barer & Wilder, BMI (3:10)
5. DEAR BIX, Frishberg, ASCAP (2:46)
6. LAZY AFTERNOON, Latouche & Moross, ASCAP (2:56)
7. WHERE'S THE CHILD I USED TO HOLD, McGlohon & Wilder, BMI (1:54)
8. LOVE IS A SIMPLE THING, Carroll & Siegel, ASCAP (2:42)
9. YOU ARE THERE, Frishberg & Mandel, ASCAP (2:31)

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MEREDITH
ANOTHER TIME



SR-109
33 1/3 RPM

SIDE B
STEREO

1. WHILE WE'RE YOUNG, Engvick, Wilder & Palitz, BMI (2:15)
2. SMALL DAY TOMORROW, Landesman & Dorough, ASCAP (3:30)
3. A CHILD IS BORN, Wilder & Jones, ASCAP (2:46)
4. THE PIANO PLAYER (A THOUSAND AND ONE SALOONS)
Dowd & d'Ambrosio, BMI (2:00)
5. SOME DAY MY PRINCE WILL COME, Morey & Churchill, ASCAP (2:05)
6. SUCH A LONELY GIRL AM I, Wilder, BMI (2:39)
7. WHEELERS AND DEALERS, Frishberg, ASCAP (3:10)
8. I WAS DOIN' ALL RIGHT, Gershwin, ASCAP (2:42)
9. SKYLARK, Mercer & Carmichael, ASCAP (3:35)

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RON LICHTENSTEIN
"Another Mile"

GPR-3001-A

SIDE 1

1. RENEE! (3:08)
2. PAROS (3:22)
3. DANCE WITH ME (2:23)
4. MY LOVE FOR YOU WILL NEVER FADE AWAY (2:19)
5. TWO BROTHERS (2:29)
6. WHERE WOULD I BE (without you?) (3:08)

Produced & Arranged by Rod Wilson
All selections by Ron Lichtenstein
Largo Music (ASCAP)
© 1981



RON LICHTENSTEIN
“Another Mile”

GPR-3001-B

SIDE 2

1. CATCH YOU IN THE WIND (3:33)
2. WALLS AND PEOPLE (2:37)
3. A GIRL LIKE ME (2:13)
4. THE KING OF ROCK 'n ROLL (3:05)
5. ANOTHER MILE (Terry's Song) (4:57)

Produced & Arranged by Rod Wilson
All selections by Ron Lichtenstein
Largo Music (ASCAP)
© 1981

ORCHID RECORDS

33 1/3 RPM

Wiltone BMI

Produced & Arranged by
Chris Towns
under
Gabella Productions, Inc.

OR 1000 A

Music by

Jernigan & Godwin

Time 4:26

© 1986

VOCAL

CHRISTMAS WITH YOU

BILL GODWIN

Distributed by 1800 Records
(212) 399-1800

ORCHID RECORDS

33 1/2 RPM

Wiltone BMI

Produced & Arranged by
Chris Towns
under
Gabella Productions, Inc.

OR 1000 B

Music by

Jernigan & Godwin
Time 4:26
© 1986
INSTRUMENTAL

CHRISTMAS WITH YOU

BILL GODWIN

Distributed by 1800 Records
(212) 399-1800

Dream

Clean
Dirty
Inet

Suckas
Dirry
Cuzz
Inet

KnotRolle

RCA VICTOR



HIS MASTER'S VOICE

From Fred Zinneman's film of
A MAN FOR ALL SEASONS

VDM 116-1
(URRM-1317)

SIDE 1
RED SEAL

A Columbia Pictures Presentation

Screenplay by Robert Bolt

A Colgem
Record Production

MONAURAL

TM & © REGISTERED • MARCA S/ REGISTRADA(S) • RADIO CORPORATION OF AMERICA • MADE IN U.S.A.

RCA VICTOR



THE MASTER'S VOICE

From Fred Zinnemann's film of
A MAN FOR ALL SEASONS

VDM 116-1
(URRM-1320)

SIDE 4
RED SEAL

A Columbia Pictures Presentation

Screenplay by Robert Bolt

A Colgem
Record Production

MONAURAL

TM&© REGISTERED • MARCA REGISTRADA S.I. • RADIO CORPORATION OF AMERICA MADE IN U.S.A.

RCA VICTOR



HIS MASTER'S VOICE

From Fred Zinneman's film of
A MAN FOR ALL SEASONS

VDM 116-2
(URRM-1318)

SIDE 2
RED SEAL

A Columbia Pictures Presentation

Screenplay by Robert Bolt

A Colgem's
Record Production

MONAURAL

TM&S® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA • MADE IN U.S.A.

RCA VICTOR



From Fred Zinneman's film of
A MAN FOR ALL SEASONS

VDM 116-2
(UHRM-1319)

SIDE 'C'
RED SEAL

A Columbia Pictures Presentation

Screenplay by Robert Bolt

A Colgem
Record Production

MONAURAL

THIS IS A REGISTERED TRADE MARK
REGISTRADA S.I. • RADIO CORPORATION OF AMERICA • MADE IN U.S.A.

**M-G-M
SPECIAL DISC
JOCKEY RECORD
Not For Sale**

**MGM RECORDS
A DIVISION OF METRO-GOLDWYN-MAYER INC.
MADE IN U.S.A.**

The Original Sound Track Album MGM Presents
David O. Selznick's Prod. of Margaret Mitchell's

"GONE WITH THE WIND"

Music Comp. and Cond. by Max Steiner

Side 1

1E-10 ST

1. MAIN TITLE—3:56
2. SCARLETT & RHETT'S FIRST MEETING—3:28
3. ASHLEY & SCARLETT—2:13
4. MAMMY—2:23
5. CHRISTMAS DURING THE WAR IN ATLANTA—3:13
6. ATLANTA IN FLAMES—1:38

Album Prod. By Jesse Kaye
Pub. by Remick Music—ASCAP

M-G-M
SPECIAL DISC
JOCKEY RECORD

Not For Sale

MGM RECORDS
A DIVISION OF METRO-GOLDWYN-MAYER INC.
MADE IN U.S.A.

The Original Sound Track Album MGM Presents
David O. Selznick's Prod. of Margaret Mitchell's

"GONE WITH THE WIND"
Music Comp. and Cond. by Max Steiner

Side 2

1E-10 ST

1. RECONSTRUCTION—1:55
2. ASHLEY RETURNS TO TARA FROM
THE WAR PRISON—2:04
3. SCARLETT & RHETT REBUILD TARA—2:23
4. SCARLETT MAKES HER DEMANDS OF RHETT—3:03
5. SCARLETT'S FALL DOWN THE STAIRCASE—3:30
6. BONNIE'S FATAL PONY RIDE—2:35
7. FINALE—1:22

Album Prod. By Jesse Kaye
Pub. by Remick Music—ASCAP

metro®

KISMET

Selections Recorded directly from the Soundtrack
of the MGM Cinemascope film

STEREO

Side 1



MS526

1. FATE—HOWARD KEEL
2. NOT SINCE NINEVEH—DOLORES GRAY
3. BAUBLES, BANGLES AND BEADS
ANN BLYTH

4. STRANGER IN PARADISE
ANN BLYTH AND VIC DAMONE
5. GESTICULATE—HOWARD KEEL

MGM Studio Orchestra and Chorus

Conducted by ANDRE PREVIN

Written and Composed by

Rob. Wright and Geo. Forrest

Publ. by Frank Music Corp.

(ASCAP)

Electronically Enhanced for
Reproduction In Stereo

METRO RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.



KISMET

Selections Recorded directly from the Soundtrack
of the MGM Cinemascope film

STEREO

Side 2

MS526

1. NIGHT OF MY NIGHTS—VIC DAMONE
2. BORED—DOLORES GRAY

3. THE OLIVE TREE—HOWARD KEEL

4. AND THIS IS MY BELOVED

HOWARD KEEL, ANN BLYTH AND VIC DAMONE

5. SANDS OF TIME—HOWARD KEEL

MGM Studio Orchestra and Chorus

Conducted by ANDRE PREVIN

Written and Composed by

Rob. Wright and Gee. Ferrest

Publ. by Frank Music Corp.

(ASCAP)

Electronically Enhanced for
Reproduction In Stereo

METRO RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

SIDE 1

XTAC-8724

"THE MOST TRUCK FOR THE JOB"
(F750, F800 vs. GMC & IHC)

14 Minutes, 30 Seconds

VOL. 56

T 5

Produced by
A. J. HENDERSON ASSOCIATES



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
Presents

SIDE 2

XTAC-8725

“PRESENTING THE PRODUCT”
(Selling F100 & F600 vs. Chevrolet 300 & 6000)

Band 1 - Selling a Pickup . . . 6:45

Band 2 - 600 Series 8:13

VOL. 56

T 6

Produced by
A. J. HENDERSON ASSOCIATES



Ford

Start Needle at Outside.
Use Shadowgraph Half Tone Steel Needles.

PART ONE

VACATION BY TRUCK

(For Dealers and Salesmen)

A Presentation of

FORD MOTOR COMPANY • DEARBORN, MICH.

Recorded and Manufactured in U.S.A. (76376)
by Decca Records, Inc., New York, N.Y.

Electrically Recorded
This Transcription Contains
Copyright Matter



Ford

Start Needle at Outside.
Use Shadowgraph Half Tone Steel Needles.

PART TWO

VACATION BY TRUCK

(For Dealers and Salesmen)

A Presentation of

FORD MOTOR COMPANY • DEARBORN, MICH.

Recorded and Manufactured in U.S.A. (76377)
by Decca Records, Inc., New York, N.Y.

**Electrically Recorded
This Transcription Contains
Copyright Matter**



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

XTAC-9824

FORD DEALERS OPEN SELLING CHAMPIONSHIP
(May-June 1958 Contest)

VOL. 58

X 5

14 Minutes

Produced by:

WILDING-HENDERSON, INC.

DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

XTAC-63241

"THE DOLLARS AND SENSE OF SELLING THE SIX"

features

(Sales figures of the 1960 "223" six)

VOL. 60

T 5

14 Minutes, 15 Seconds

Produced by: WILDING, INC.

DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

XTAC-63445

"THERE'S MONEY IN THE MEDIUMS"
(Selling The 1960 F-500 & F-600)

VOL. 60

T 7

15 Minutes, 15 Seconds

Produced by: WILDING, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY

Presents

Record No. 1

Side 1
XTAC-9756

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

Band 1 "Attitude" — 7 Mins. 15 Secs.

Band 2 "Wholesaling" — 4 mins. 21 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 RPM

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Record No. 1

Side 2

XTAC-9757

TECHNIQUES OF PROFITABLE USED
CAR MANAGEMENT

"Appraisal" — 9 mins. 14 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 RPM

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Record No. 2

Side 1
XTAC-9758

TECHNIQUES OF PROFITABLE USED
CAR MANAGEMENT

"Appearance Reconditioning"

8 Mins, 33 Secs.

VOL. 58

UCM 1

Produced by

WILDING-HENDERSON, INC.

DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Record No. 2



Side 2

XTAC-9759

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

Band 1 "Display" — 4 Mins. 6 Secs.

Band 2 "Balanced Inventory" — 3 Mins.
40 Secs.

Band 3 "Pricing" — 3 Mins. 31 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY

Presents

Record No. 3

Side 1
XTAC-9771

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

Band 1 "Advertising" — 6 Mins. 36 Secs.

Band 2 "Sales Direction and Sollicitation"
7 Mins. 47 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Record No. 3



Side 2
XTAC-9772

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

Band 1 "Finance Setting" — 6 Mins.
Band 2 "Public Relations" — 3 Mins.
45 Secs.

VOL. 58

UCM 1

Produced by:

WILDING HENDERSON, INC.

DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

F O R D D I V I S I O N
F O R D M O T O R C O M P A N Y
P r e s e n t s

Side 1

XTAC-9586

"PRESENTING THE PRODUCT"

VOL. 58

G-5A

Part #1 .. Getting Into The Presentation (First Band)
5 Minutes, 40 Seconds

Part #2 .. Making The Presentation (Second Band)
1 Minute, 45 Seconds

RECORDING ONLY

Produced by
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
Presents

Side 2

XTAC-9587

"PRESENTING THE PRODUCT"
VOL. 58 G-5A

Part #3 . . Making The Presentation Stick (First Band) 4 Minutes, 3 Seconds

Part #4 .. What Competition Is Doing (Second Band) 4 Minutes, 28 Seconds

RECORDING ONLY

Produced by
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

F O R D D I V I S I O N
F O R D M O T O R C O M P A N Y
P r e s e n t s

Side 1

XTAC-9908

"HOW THEY SELL WHAT THEY'VE GOT"
(General, Color, Model)

VOL. 58

G-11A

15 Minutes, 40 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
P r e s e n t s

Side 2

XTAC-9909

"HOW THEY SELL WHAT THEY'VE GOT"
(Engine, Transmission, Equipment)

VOL. 58

G-11A

15 Minutes, 30 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

F O R D D I V I S I O N

F O R D M O T O R C O M P A N Y

P r e s e n t s

Side 1

XTAC-9565

“SUSPECT . . . OR PROSPECT?”

VOL. 58

G-4

8 Minutes, 35 Seconds

Produced by
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

F O R D D I V I S I O N

F O R D M O T O R C O M P A N Y

P r e s e n t s

Side 2

XTAC-9566

“SUSPECT . . . OR PROSPECT?”

VOL. 58

G-4

11 Minutes, 42 Seconds

Produced by
WILDING-HENDERSON, INC.
DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
P r e s e n t s

Side 1

XTAC-9968

“WRITING PROFITABLE DEALS”
(The Order Form As A Guide To Trading)

VOL. 58

G-12A

11 Minutes, 50 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

F O R D D I V I S I O N
F O R D M O T O R C O M P A N Y
P r e s e n t s

Side 2

XTAC-9969

“WRITING PROFITABLE DEALS”
(Setting The Stage For Profit)

VOL. 58

G-12A

15 Minutes, 15 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
P r e s e n t s

Side 3

XTAC-9970

“WRITING PROFITABLE DEALS”
(Working The Customer For Profit)

VOL. 58

G-12A

12 Minutes, 40 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
P r e s e n t s

Side 4

XTAC-9971

“WRITING PROFITABLE DEALS”
(Selling Finance And Insurance)

VOL. 58

G-12A

16 Minutes

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT

CAPRICORN RECORDS

EAT A PEACH THE ALLMAN BROTHERS BAND

Produced by Tom Dowd
by Special Arrangement with Phil Walden & Assoc., Inc.

2CP 0102
(S40127)

SIDE
I

1. AIN'T WASTIN' TIME NO MORE 3:40
(Gregory L. Allman) No Exit Music Co., Inc. BMI
2. LES BRERS IN A MINOR 9:05
(Dicky Betts) No Exit Music Co., Inc. BMI
3. MELISSA 3:05
(Gregory L. Allman - Stephen Alaimo)
No Exit Music Co., Inc./Sherlyn Pub. Co. - BMI

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CAPRICORN RECORDS

EAT A PEACH THE ALLMAN BROTHERS BAND

Produced by Tom Dowd
by Special Arrangement with Phil Walden & Assoc., Inc.

2CP 0102
(S40128)

SIDE
II

1. MOUNTAIN JAM (Theme from "First There Is A Mountain" courtesy of Peer International - BMI)
D. Leitch, G. Allman, D. Allman, D. Betts,
J.J. Johanson, B. Oakley, B. Trucks -
No Exit Music Co., Inc./Peer International - BMI

19:37

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CAPRICORN RECORDS

EAT A PEACH THE ALLMAN BROTHERS BAND

Produced by Tom Dowd
by Special Arrangement with Phil Walden & Assoc., Inc.

2CP 0102
(S40129)

SIDE
III

1. ONE WAY OUT 4:58
(Elmore James-Marshall Sehorn)
Rhinelander Music, Inc. - BMI
2. TROUBLE NO MORE 3:28
(McKinley Morganfield) Arc Music Corp. - BMI
3. STAND BACK 3:25
(Gregory L. Allman-Berry Oakley)
No Exit Music Co., Inc. - BMI
4. BLUE SKY 5:10
(Dicky Betts) No Exit Music Co., Inc. - BMI
5. LITTLE MARTHA 2:08
(Duane Allman) No Exit Music Co., Inc. - BMI

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CAPRICORN RECORDS

EAT A PEACH THE ALLMAN BROTHERS BAND

Produced by Tom Dowd
by Special Arrangement with Phil Walden & Assoc., Inc.

2CP 0102
(S40130)

SIDE
IV

1. MOUNTAIN JAM, Cont'd. (Theme from "First There Is A Mountain" courtesy of Peer International - BMI)
D. Leitch - G. Allman - D. Allman - D. Betts -
J. J. Johanson - B. Oakley - B. Trucks
No Exit Music Co., Inc./Peer International - BMI

15:06

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Capricorn Records Inc.

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DR. K. F. H.
1977-1980

A large, stylized black silhouette of a whale, facing right, is set against a yellow background. The whale's body is the main shape, with its head and a large fin on the right side. The background is yellow with a black border.

STEREO
SIDE 1
210071XA

**BILL
BYRON
BERMUDA
ISLAND
SPIRIT**

® 1982 **WHALE ROCK MUSIC** ASCAP

1. **Bermuda Is Another World** - H. Smith 3:36
2. **The Last Farewell** - R. Whittaker/Webster 3:35
3. **Run Outside** - B. Byron :37
4. **Yellow Bird** - Luboff/Keith/Bergman 4:10
5. **Fly Spirit Fly** - D. Whittaker/B. Byron 4:24
6. **Goodbye Bermuda Goodbye** - B. Byron 4:01
7. **Red Sails In The Sunset** - Kennedy/Williams 3:38

**Whale Rock Music, RHADC
Mangroveville, Pomeroy Rd.,
Paget, Bermuda
Phone: 809-292-2100**



STEREO
SIDE 2
210071XB

**BILL
BYRON
BERMUDA
ISLAND
SPIRIT**

® 1982 **WHALE ROCK MUSIC** ASCAP

1. Montreal - B. Byron 4:11
2. St. Michael's Mount - B. Byron 3:43
3. You Used To Be A Rolling Stone - B. Byron 3:20
4. On Christmas Eve - B. Byron 4:31
5. Laugh At The Way That You Are - B. Byron 4:36
6. Harvest Of The Whales - B. Byron 3:08

**Whale Rock Music, RHADC
Mangrovilla, Pomander Rd.,
Paget, Bermuda
Phone: 809-292-2100**

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D.J. COLLECTION

For Professional Use

SIDE A
33 1/3 RPM

DJC Vol. 3

This Compilation
© 1991

DJ Collection Service

1. 2 MAN SOUND: "Capital Tropical" 4:52
2. CLAUDIA PHILLIPS: "Quel Souci La Boetie" 4:37

Various Artist
B.M.I. / A.S.C.A.P
Made in Canada

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D.J. COLLECTION

For Professional Use

SIDE B

33 1/3 RPM

DJC Vol. 3

This Compilation

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DJ Collection Service

1. MODERN ROMANCE: "Every Body Salsa" 11:30

Various Artist

B.M.I. / A.S.C.A.P.

Made in Canada

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Lee Ritenour

For Promotional Use Only - Not For Sale

GR8P-4017

GR8P-4017



Side A

12" PROMO

Waiting in Vain

(edited version) 3:55

Bob Marley

(Polygram International, Inc./ASCAP)

Produced by Lee Ritenour for Captain Fingers Productions

Executive Producers: Dave Grusin & Larry Rosen

Recorded & mixed by Don Murray

Digital editing by Robert Vosgien

From the compact disc Wes Bound (GRD-9697)

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Lee Ritenour

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GR8P-4017

GR8P-4017

Side B
12" PROMO

Waiting in Vain

(edited version) 3:55

Bob Marley

(Polygram International, Inc./ASCAP)

Produced by Lee Ritenour for Captain Fingers Productions

Executive Producers: Dave Grusin & Larry Rosen

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DJ PROMO COPY - NOT FOR RESALE



3RD NATION

'i believe'

Our Tribe Mix

33 RPM

B Side

BTB Records
181 High Street, Harlesden
London NW10 4TE
Tel: 081 961 5202
Fax: 081 965 3948

BTBX 12.504

Made in England

Written by Charles Salter, James black & Karl Kalvola
Original production by 3rd Nation
Remixed and reprogrammed by Rollo and Rob D
Pianos by Rob D
Engineered by Goetz at Swanyard Studios, London
Strings by The Eagle One String Ensemble,
recorded at Eagle One
Keyboards & string arrangement
by Frederick Beckman
Published by Citrus Music/Champion Music

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S

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

TM

PHONE. (717) 383 3291
TWX 510 671-4580

12" 33 1/3 RPM

DATE _____
ACCT CAPITOL

TITLE "THIS TIME MAKE IT FUNKY" (2 VRS.)
ARTIST TRACIE SPENCER

MTX. NO. SPRO-79665
REC. NO. SPRO-79665

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TM

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OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671 4580

12" 33 1/3 RPM

DATE _____

ACC'T CAPITOL

TITLE "THIS TIME MAKE IT FUNKY" (2 VRS.)

ARTIST TRACIE SPENCER

MTX. NO. SPRO-79708

REC. NO. SPRO-79665

Champions



© P 1995

VPRD 5761

RECORDS



Produced By: T. JAMES 0 54645-5761-1 6

Distributed by



Music Access To Rapper Music

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N.Y.: 170-21 Jamaica Ave., Jamaica, N.Y. 11432

IN FLORIDA: 5893 S.W. 21st Street,

W. Hollywood, Fl. 33023,

Tel: (305) 966-4744 • Fax: (305) 966-8766

Can't Leave You Alone
(Adapted)

Nitty Kutchie

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Champions

RECORDS

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Distributed by



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Tel: (305) 966-4744 • Fax: (305) 966-8766

War War War

Elephant Man

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Champions

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RECORDS

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W. Hollywood, Fl. 33023,

Tel: (305) 966-4744 • Fax: (305) 966-8766

Produced By: T. JAMES

Facts Of Life
(E. BROWN)
Madd Cobra

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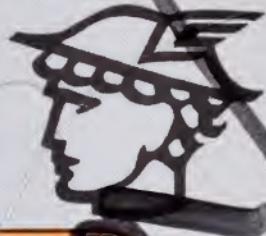
0 54645-5760-1 7



Champion

RECORDS

© P 1995
VPRD 5760



Produced By: T. JAMES

**Got Di Stuff
DON YOUTH**

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Distributed by



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W. Hollywood, Fl. 33023,

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Golden Cartel Entertainment

A DIVISION OF GOLDFINGA' MUSIC

BABY BABY (Brandy Remake)

Diana Flores

GF 246
45 RPM
FACE A+A
© Raga Gold



516 - 546 - 8244

**HUNTIN' BUNTIN'
Sailor Man**

Executive Producers: NAT F. & DANNY R. for R&F Productions

Produced by CHRIS GOLDFINGA'

Music by RAFF

Mixed by PHILLIP SMART & SNAKEY at
HC&F Studios

Mastered at VP Records

CULTURE BEAT

OUT INSIDE

The second promo!
Features remixes from
Doug Laurent, Felix Gauder,
Kai McDonald.

7678-51



S I D E T W O
BAS 7678 XSS 7678B

-D. Laurent-N. Katzmann-J. Supreme- Executive Producer: Frank Fensalu /
Abfahrt Productions • Produced by Doug Laurent • *Remixed by Doug
Laurent • **Remixed by Uwe Wugenkecht and Misar for Static Productions •
***Remixed by Felix Gauder • + Remixed by Kai McDonald • + + Remixed
by C. Krumm and H. Stappf at Sonic Solution Studios • Special versions
taken from the 550 Music release "Inside Out" (67561) • Publishers: Abfahrt
Publishing/Warner Chappell/Edition Get Into Magic/Warner Chappell •
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**CULTURE BEAT
INSIDE OUT**

SIDE 1 • 1. (Doug Laurent Euro Mix)* 5:48 •

2. (Mikado Mix)** 6:19 • 3. (Felix Gauder Mix)*** 6:28

SIDE 2 • 1. (Kai McDonald Eternia

Mix) + 9:48 • 2. (Quadriga Mix) + + 6:20

DEMONSTRATION - NOT FOR SALE

33 1/3 rpm

SIDE ONE

BAS 7678

33 1/3 rpm

SONY

550.

MUSIC

XSS 7678A

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EMERGENCY

RECORDS INC.

FRANKIE

*Promotional Copy Only
Not For Sale*

PAL-7187A-DJ
45 RPM
STEREO

SIDE A
TIME
6:00

SWEET SWEET KISS (CLUB MIX)

(P. Angell)

Frug Tunes Music/Emergency (ASCAP)
Produced and Arranged by Peitor Angell
for Cappello Productions
Mixed by Freddy Bastone
Edited by Chep Jose Nunez
Mixed at Unique Studios, NYC
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Manufactured and Distributed by Profile Records, Inc., 140 Broadway, N.Y., N.Y. 10003

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EMERGENCY

RECORDS INC.

FRANKIE

Promotional Copy Only
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PAL-7187B-DJ
45 RPM
STEREO

SIDE B

SWEET SWEET KISS (DUB MIX) — 5:36
SWEET SWEET KISS (RADIO MIX) — 4:56

(P. Angell)

Frug Tunes Music/Emergency (ASCAP)
Produced and Arranged by Peitor Angell
for Cappello Productions
Mixed by Freddy Bastone
Edited by Chep Jose Nunez
Mixed at Unique Studios, NYC
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CAUSE & EFFECT

"It's Over Now"

A1
106



FIRE

Frank Stickemz

FOR PROMOTIONAL USE ONLY

AMC



1. STICKEMZ YOU GOT'EM (ALBUM)
2. STICKEMZ YOU GOT'EM (RADIO)
3. STICKEMZ YOU GOT'EM (INSTRUMENTAL)
4. RAP STAR (ALBUM)
5. RAP STAR (RADIO)

PRODUCED BY ALAFI / HETROCKS /
FIREHOUSE 23

Powered by Fireworks
Executive Produced by
Mike "Heat" Williams

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FIRE

Cree / Shorty

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AMC

1. CREE - RED HOT (ALBUM)
PRODUCED BY BOBBY JONES / AUGUST CAT /
FIREHOUSE23

2. SHORTY - HEY YOU (RADIO)
3. SHORTY - HEY YOU (RADIO)

PRODUCED BY SHORTY

Powered by Fireworks
Executive Produced by
Mike "Heat" Williams

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Ready Music Group

Charles Paul

RMG 002 A

PROMO
(C) & (P) 2005

SATISFIED

(Charles Paul)

1. Radio Edit
2. Instrumental

Produced by: Adam Deicht,
Adam "Schmeens" Smirnoff
& Chris "Max" Pinset
at ReadyRockland Studio
Tel: 845-821-8725

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Ready Music Group

Charles Paul

Feat. B.L.A.M.

RMG 002 B

PROMO
(C) & (P) 2005

SATISFIED

(Charles Paul)

1. Extended Club Mix
2. Ext. Inst.
3. Accapella

Produced by: Adam Deicht,
& Chris "Max" Pinset
Adam Deicht & Nick Kasper
at ReadyRockland Studio
Tel: 845-821-8725

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EAST COAST COMMUNICATIONS
R E C O R D S



SIDE A
ECC-004

Produced & Arranged by
AIDAN JONES

Distribution:
East Coast Connection
(718) 284-5763
Fax: (718) 284-5939

CUT WEH CAN'T HEAL
(Rupert Cummings)

PACO G.

EAST COAST COMMUNICATIONS
R E C O R D S



SIDE B
ECC-004

Produced & Arranged by
AIDAN JONES

Distribution:
East Coast Connection
(718) 284-5763
Fax: (718) 284-5939

ONE LANGUAGE

(Richard Nelson)

Richie Tech

EAST COAST COMMUNICATIONS
R E C O R D S



SIDE A
ECC-003

Produced & Arranged by
AIDAN JONES

Distribution:
East Coast Connection
(718) 284-5763
Fax: (718) 284-5939

NO COMPARISON

(Richard Nelson)

Richie Tech

EAST COAST COMMUNICATIONS
R E C O R D S



SIDE B
ECC-003

Produced & Arranged by
AIDAN JONES

Distribution:
East Coast Connection
(718) 284-5763
Fax: (718) 284-5939

RUN HIM

(Richard Nelson)

Richie Tech



SIDE A
SV-076

Distributed by:
PENTHOUSE MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33157
Tel.: (305) 378-2407 /
(305) 378-6770
Fax: (305) 378-2408

EITHER OR IETHER
(C. Butt)
GENERAL DEGREE

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SV *Shocking Vibes*

SIDE B
SV-076

Distributed by:
PENTHOUSE MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33157
Tel.: (305) 378-2407 /
(305) 378-6770
Fax: (305) 378-2408

HOT LIKE PEPPER
(A. Bradford)
BUCCANEER
VERSION

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MAIN ST.

VPRD-5774-A



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VP. OF FLORIDA.
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W. HOLLYWOOD,
FL. 33023.
(305) 966-4744

0
54645-5774-1
0

SIDE A
Produced By
Danny Browne

DELICATE

(T. Bonnick & C. Butt)

Skatta & General Degree

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MAIN ST.

VPRD-5774-AA

SIDE AA
Produced By
Danny Browne

Distributed By
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Riding West
(P. Thomas & H. Browne)
Cutty Ranks

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PRESENTING THE
CARLTON REESE SINGERS
IN
“PASS GOD’S LOVE ON”

SIDE ONE

CR 555

“PASS GOD’S LOVE ON”—4:22

Arr. Reese-Jean Parker, Lead

“FILL MY CUP”—2:45

Arr. Reese-Eugenia Reynolds, Soloist

“TRY JESUS”

Arr. Reese-Carlton Reese, Lead

“IF I CAN HELP SOMEBODY”—5:30

Arr. Robinson-Sandra Robinson, Soloist

“A CHARGE TO KEEP I HAVE”—4:50

Arr. Hendricks-Joe Hendricks, Soloist

“SURELY GOD IS ABLE”—3:50

Angelic, Reese-Gloria Fikes &
Laundry Cameron— Lead

PRESENTING THE
CARLTON REESE SINGERS
IN
“PASS GOD’S LOVE ON”

SIDE TWO

CR 555

“BECAUSE HE LIVES”—5:45

Amos Webber, Soloist

“IF YOU JUST HOLD OUT TILL TOMORROW”

Traditional-Irean Henry, Lead

“GOD KNOWS ALL ABOUT ME”—4:30

Traditional-Jean Whitlow and Sandra
Robinson, Soloists

“I’VE GOT JOY LIKE A RIVER”—3:30

Traditional-Hattie Gaines, Lead

“I KNOW WHO HOLDS TOMORROW”—3:20

Back Home-Carlton Reese, Soloist

Me^lody House

PRE-SCHOOL FITNESS

33 1/3 RPM

SIDE ONE
MH - 61

JUMBO ELEPHANT
SILLY RABBIT
TIGHTROPE WALKER
BREATHE DEEP
HELICOPTER TWIRL
GORILLA WALK
LISTENING SOLDIER
BREATHE DEEP
FUNNY FROG
PONY RIDE
BREATHE DEEP

MELODY HOUSE 819 N.W. 92ND, OKLAHOMA CITY, OKLAHOMA 73114

Me **lody** *House*

PRE-SCHOOL FITNESS

33 1/3 RPM

SIDE TWO
MH - 61

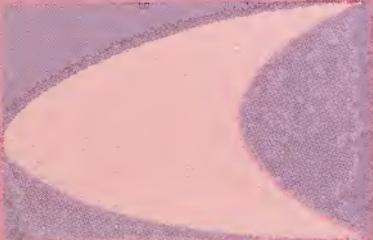
SWAYING WILLOWS
MOUNTAINEER
BREATHE DEEP
CATCH A FIREFLY
ROWING
BREATHE DEEP
CUTTING WOOD
THE EXERCISE WAY
BOOGIE WOOGIE BEAR
BREATHE DEEP

MELODY HOUSE 819 N.W. 92ND, OKLAHOMA CITY, OKLAHOMA 73114

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Record Company
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Produced by Salem
Travelers and TWS

STEREO/33 1/3 RPM
SIDE ONE
NA-7272-A

SALEM TRAVELERS "Let Jesus Come Into Your Life"

1. JUST LET JESUS COME INTO YOUR LIFE — 5:21
(Paul Smith) Arr'd by Jesse McDaniel, Jepacia Music, SESAC

2. I'M SO GLAD — 3:20
(Chester Feemester) Robemma Music, SESAC

3. DON'T DISAPPOINT THE LORD — 3:50
(Arthur Davis) Robemma Music, SESAC

4. THANK YOU LORD — 7:50
(Arthur Davis, Samuel Hanchette, Robert Dixon)
Robemma Music, SESAC

1011 WOODLAND STREET - NASHVILLE, TENNESSEE 37206

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Produced by Salem
Travelers and TWS

STEREO/33½ RPM
SIDE TWO
NA-7272-B

SALEM TRAVELERS "Let Jesus Come Into Your Life"

1. HUNGRY CHILD — 4:30

(Arthur Davis & Billy Perry) Robemma Music, SESAC

2. GOD MAKES IT POSSIBLE — 3:17

(Chester Feemester & Samuel Hanchette) Robemma Music, SESAC 3:17

3. AS FOR ME AND MY HOUSE — 3:24

(Rosanna Smith & Paul Smith) Jepacla Music, SESAC 3:24

4. NEW HIGHWAY — 3:21

(Paul Smith & Cliff Lee) Jepacla Music, SESAC

1011 WOODLAND STREET - NASHVILLE, TENNESSEE 37206

MARY
J BLIGE

MEDLEY

BOY
GEORGE

THE CRYING
GAME

VINCENT BARLOW

Head And Heart

VB-1001
33 1/3 RPM

All songs
published 1981,
Vincent Barlow

SIDE ONE
Stereo
Produced by
Barlow, Sager



1. Little Bit Of Heaven
2. Home Is Where The Heart Is
3. Parents Song
4. Don't Go To Sleep Angry
5. Hoedown

VINCENT BARLOW

Head And Heart

VB-1001
33 1/3 RPM

All songs
published 1981,
Vincent Barlow



SIDE TWO
Stereo
Produced by
Barlow, Sager

1. Leave This Town
2. Slippin' Away
3. Father
4. Dominoes
5. Rip My Heart Out

BLING DYNASTY



7 75020 54561 8



matunda
entertainment
ME5365

SIDE A

- 1) Fallin 4 U 3:45 BPM 89.7
- 2) Fallin 4 U (club mix) 3:45 BPM 89.7
- 3) Fallin 4 U (instrumental) 3:30 BPM 89.7

Produced By:
Bling Dynasty and The Matrax
Executive Producers:
Murph and Kenn
267-973-0703

BLING DYNASTY



7 75020 54561 8



matunda
entertainment
ME5365

SIDE B

- 1) Fallin 4 U (part II) featuring Jadakiss & J Hood 4:10 BPM 94.4
- 2) Fallin 4 U (part II) instrumental 3:35 BPM 94.4
- 3) Fallin 4 U (part II) Acappella 3:58 BPM 94.4

Produced By:
Bling Dynasty and The Matrax
Executive Producers:
Murph and Kenn
267-973-0703

SUNSET RECORDS

A Beautiful Life
Judy Lynn

SIDE I
800317

STEREO
33 1/3 RPM

1. A Beautiful Life (*W. Golden*) 2:32
2. Family Bible (*W. Nelson*) 4:12
3. Wait A Little Longer, Please Jesus 2:55
4. Let Me Live 3:56
5. Jesus Loves Me 2:42
(*B. Warner, W. Bradbury*)

Sunset Records. A Div. of John Kelly & Assoc., Las Vegas, Nev.

SUNSET RECORDS

A Beautiful Life
Judy Lynn

SIDE II
800317

STEREO
33 1/3 RPM

1. Rise Again (*D. Holmes*) 3:56
2. He Was There All The Time (*G. Paxton*) 3:35
3. I'll Fly Away (*A. Brumley*) 1:58
4. Pentecost (*E. Bay*) 2:52
5. Come Holy Spirit (*P. Esslinger*) 3:31

Sunset Records - A Div. of John Kelly & Assoc. - Las Vegas, Nev.



LOUIS NYE

SIDE 1



UAL 4089 A

"HERE'S NYE IN YOUR EYE"

- 1: HIPSTER AT THE BANK
- 2: EMOTIONAL NEWSCASTER
- 3: ARMY SERGEANT

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. MADE IN U.S.A.

HIGH FIDELITY



LOUIS NYE

SIDE 2

UAL 4089 B

"HERE'S NYE IN YOUR EYE"

- 1: MEETING ON MADISON AVENUE
- 2: THE CHOREOGRAPHER
- 3: MUNICH MUSIC LESSON

HIGH FIDELITY

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.

RELIX RECORDS

Dinosaurs

Side One



STEREO
RRLP 2031
RRLP 2031A

1. Lay Back Baby (M. Saunders, J. McPherson) (BMI) 3:25
2. Strange Way (B. Melton, P. Zimfrels) (BMI) 3:58
3. Do I Move You? (N. Simone) (ASCAP) 7:48
4. Butcher's Boy (Trad. arranged by B. Melton) (BMI) 5:45
5. Good Old Rock 'n Roll (B. Melton) (BMI) 2:15

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' 2,4,5 © 1988 Seafood Music

3 © 1988 Ivan Mogull Music Corp.

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RELIx RECORDS

Dinosaurs

Side Two

STEREO
RRLP 2031
RRLP 2031B

1. Resurrection Rag (M. Saunders, R. Hunter)
© 1988 Ice Nine (ASCAP) / Oxtail Music (BMI) 5:38
2. Who Makes The Moves? (R. Hunter, B. Melton)
© 1988 Ice Nine (ASCAP) / Seafood Music (BMI) 4:50
3. Mona (E. McDaniels)
© 1988 Arc Music (BMI) 11:11

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先鋒

唱片

CHASE

SIDE 1

PRC-5178

1. OPEN UP WIDE

2. LIVIN' IN HEAT

3. HELLO GROCERIEC

4. HANDBAGS AND GLADRAGS

5. GET IT ON

民国60年8月出版

出版號：內版台音字第0260號 33 1/3 营業登記證：光華商乙字第3688號

先鋒

唱片

CHASE

SIDE 2

PRC-5178

1. BOYS AND GIRLS TOGETHER
2. INVITATION TO A RIVER
- 1) TWO MINDS MEET
- 2) STAY
- 3) PAINT IT SAD
- 4) REFLECTIONS
- 5) RIVER

民国60年8月出版

出版登記號：內版台書字第0280號 33 $\frac{1}{3}$ 詞曲登記號：北縣商乙字第3688號

百人一首



歌詞 下三郎

歌詞 下三郎
歌詞 下三郎

SIDE 1

TA-1705-1

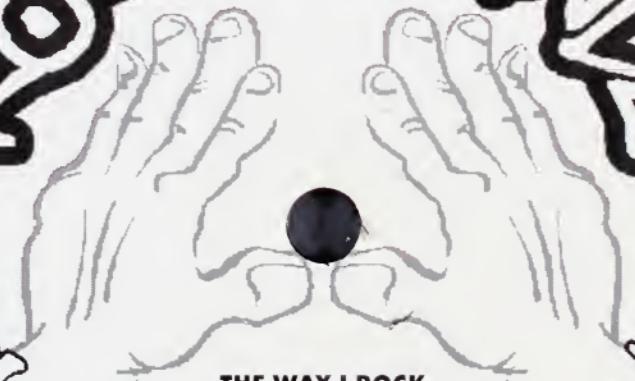
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歌詞 下三郎

歌詞 下三郎

WRITTEN BY THOMAS GREEN / PRODUCED BY ANTHONY (BLKFST) WILLIAMS / BMI PNS PUBLISHING / ALL RIGHTS RESERVED / UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

ROUGH HANDZ



A
SIDE

RH2001

THE WAY I ROCK

1. ORIGINAL 3:00
2. INSTRUMENTAL 2:53
3. CHORUS 3:02
4. CHORUS & BACKS 3:02
5. BACKS 2:58

TOMMY BONDZ

www.ROUGHHANDZ.COM / 201-833-9699 / 1415 TEANECK ROAD / SUITE 301 / TEANECK NJ. 07666

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B
SIDE

RH2001

SHARK TEAM

1. ORIGINAL 3:27
2. REMIXES 3:27
3. ROCK VERSION 3:29
4. RADIO MIX 3:27
5. INST. REMIXES 3:27
6. INST. ORIGINAL 3:27
7. VOCALS ONLY 3:07

TOMMY BONDZ

www.ROUGHHANDZ.COM / 201-833-9699 / 1415 TEANECK ROAD / SUITE 301 / TEANECK NJ. 07666

DJ WEN

Written by D.J. WEN and The Mack Pack. Produced by D.J. WEN
Manufactured & Distributed by B.E.G.

SIDE A

PP53722

A&A Records

1. *Players in the ATL* (Nuttin but Game)
2. *Players in the ATL* (Street)
3. *Thanks To My Mom*

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DJ WEN

Written by D.J. WEN and The Mack Pack. Produced by D.J. WEN
Manufactured & Distributed by B.E.G.

SIDE B

PP53722

A&A Records

1. Knock Knock

2. Ain't No Business Like Ho Business

3. This Is For My Niggas

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ELEKTRA

JOESKI LOVE

**A SIDE
STEREO**

**96 68500
33 1/3 RPM**

**PEE-WEE'S DANCE 4:29
VOCAL / LONG VERSION
(V. Davis, J. Repetti)**

WinterEntertainment Publishing Inc., ASCAP
Produced & Arranged by Vincent Davis
Engineered by Craig Bevan at INS Recording

© 1986 Elektra/Asylum Records

ST-ED-68850A

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ELEKTRA

JOESKI LOVE

**B SIDE
STEREO**

**96 68500
33 1/3 RPM**

PEE-WEE'S DANCE 2:56
ACAPPELLA BEAT

PEE-WEE'S DANCE 4:23
INSTRUMENTAL
(iv. Davis, J. Rock)

Vinylentertainment Publishing Inc. ASCAP
Produced & Arranged by Vincent Davis
Engineered by Craig Bevan at INS Recording

© 1986 Elektra/Aviium Records

ST ED-68500B



STEREO

33 $\frac{1}{3}$ 00

허가일자 1986.5.10
허가번호 86-422
제작일자 1988.6.25
시 간 22:31

SEL-RP 1092
6650 006

1

MANUFACTURED / DISTRIBUTED BY SUNG EUM LTD. - UNDER LICENSED BY PHONOGRAPH INT'L B.V.
MINISTRY OF CULTURE AND INFORMATION REGISTRATION NO.3. SUNG EUM LTD.

NAZARETH SNAZ(LIVE)

1. Telegram 5:53 / Part 1-On Your Way (Nazareth)
- Part 2-So You Want To Be A R & R Star (McGuin/Hillman)
- Part 3-Sound Check (Nazareth) / 2. Razamanaz (Nazareth) 4:20
3. I Want To Do Everything For You (J. Tex) 5:10
4. This Flight Tonight (J. Mitchell) 3:28
5. Beggars Day (N. Lofgren) 3:40

심의번호 8605-L2898~L2913



VERTIGO

STEREO

33 $\frac{1}{3}$



허가일자 1986.5.10
허가번호 86-422
제작일자 1988.6.25
시간 18:11



SEL-RP 1092
6650 006

2

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MINISTRY OF CULTURE AND INFORMATION REGISTRATION NO. 3, SUNG EUM LTD.

NAZARETH
SNAZ(LIVE)

1. Every Young Man's Dream (D. Sweet) 3:41
2. Heart's Grown Cold (A. Cleminson) 5:34
3. Java Blues (R. Danko) 3:56
4. Big Boy (A. Cleminson) 5:00

심의번호 8605-L2898~L2913

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STEREO $33\frac{1}{3}$ 00

허가일자 1986. 5. 10 SEL-RP 1092
허가번호 86-422 6650 006
제작일자 1988. 6. 25
시 간 14 : 03

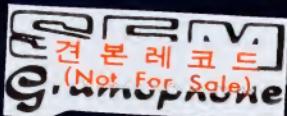
3

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MINISTRY OF CULTURE AND INFORMATION REGISTRATION NO. 3, SUNG EUM LTD.

NAZARETH
SNAZ(LIVE)

1. Holiday
(D. McCafferty/A. Cleminson/M. Charlton/P. Agnew/D. Sweet) 3:24
2. Hair Of The Dog (Nazareth) 5:54
3. Let Me Be Your Leader (M. Charlton) 4:45

심의번호 8605- L2898~ L2913



VERTIGO

STEREO

33 $\frac{1}{3}$

00

허가일자 1986.5.10
허가번호 86-422
제작일자 1986.6.25
시간 16:39



SEL-RP 1092
6650 006

4

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MINISTRY OF CULTURE AND INFORMATION REGISTRATION NO.3. SUNG EUM LTD.

NAZARETH
SNAZ(LIVE)

1. Love Hurts (B. Bryant) 4:00
2. Tush (Gibbons/Hill/Beard) 4:34
3. Juicy Lucy (Nazareth) 4:13
4. Morning Dew (T. Rose) 3:52

심의번호 8605-L2898~L2913

震聲唱片



JEN SHENG

JOHN DENVER (約翰·丹佛)
WINDSONG

STEREO

JS-5030-A

1. WINDSONG

2. COWBOY'S DELIGHT

3. SPIRIT

4. LOOKING FOR SPACE

5. SHIPMATES AND CHEYENNE

6. LATE NITE RADIO

震聲唱片有限公司

台北市林士區美術街二十五號

震聲唱片



JEN SHENG

JOHN DENVER (約翰·丹佛)
WINDSONG

STEREO

JS-5030-B

1. LOVE IS EVERYWHERE
2. TWO SHOTS
3. I'M SORRY
4. FLY AWAY
5. CALYPSO
6. SONG OF WYOMING

震聲唱片有限公司
一之號六十音二五—街
美區林士市北台

大唱POP 譜曲
←STEREO→

CHANSON

SIDE 1

MH-7423

- ① DON'T HOLD BACK
- ② I CAN TELL
- ③ I LOVE YOU MORE

68 1 出版

司公限有份股業企譜拍

公司總經理：王立平
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公司總經理：王立平
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公司總經理：王立平

片 唱 POP 譜 苗 ←STEREO→

CHANSON

SIDE 2

MH-7423

① WHY

② DID YOU EVER

③ ALL THE TIME YOU NEED

68 1 出版

公司地址：台北市民生東路794巷11弄2號
總經理電話：711-3338
公司總機：02-2570-1455
北市第一公司票73205號

司公限有份股業企譜拍

中



盤

FOUR SEASON
四季合唱團

CSJ-334-A

Stereo

- 1 Walk on by
- 2 Always something there to remind me
- 3 What's new pussycat
- 4 What the world needs now is love
- 5 Make it easy on yourself
- 6 Anyone who had a heart

中華唱片出版品
內版台音字第0119號
57年7月出版

中市商第十八號
八
七
六
五
四
三
二
一

中市小工
第十八號
四
三
二
一

中



盤

FOUR SEASON
四季合唱團

CSJ-334-B

Stereo

- 1 Mr. tambourine man
- 2 Blowin in the wind
- 3 Queen Jane approximately
- 4 Like a rollin stone
- 5 Don't think twice
- 6 All I really want to do

57年7月出版

中聲唱片廠出品
九號
內地音像字第01號

中市商業八〇七八
中市八〇七八

中市八〇七八
中市八〇七八



JOAN BAEZ CONCFRT

尊恩貝茲主唱

西洋歌曲

LW-159-A

①BABE I'M GONNA LEAVE YOU 遠離我愛

②GEORDIE 喬蒂

③COPPER KETTLE ALBERT F BEDDOE 銅鍋

④KUMBAYA 貝雅

⑤WHAT HAVE THEY DOND TO THE RAIN 雨於何奈

⑥BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR

情人的頭髮是黑色

⑦DANGER WATERS 水深危險

民國58年3月再版

33 1/3

號四一街興中市重三

號三九一〇第字音台版內記註出

第

四二八第字乙商樂化譜記登業事利營

利

此版錄音內版台音字第0二二八號

社

三重市大同南路一一八號

台灣大公司

利公司總代理

The logo for Large World is centered on a white background. It features a black silhouette of the Statue of Liberty facing left, with its right arm raised holding a torch. Below the statue, the words "LARGE WORLD" are written in a bold, black, sans-serif font. The entire logo is enclosed within a thin black rectangular border.



STEREO 

JOAN BAEZ CONCERT

尊恩貝茲主唱

西洋歌曲

LW-159-B

- ①GOSPEL SHIP 福音之船
- ②THE OUSE CARPENTER 木匠
- ③PRETTY BOY FLOYD 可愛的男孩
- ④LADY MARY 瑪莉小姐
- ⑤ATE AMANHA 愛蒂阿曼哈
- ⑥MATTY GROVES 瑪蒂葛樂夫斯

民國58年3月再版

33 $\frac{1}{3}$

三重市中興街一四號

曼哈
樂夫斯

社址：三重市大同南路一一八號

Ubanghi Records

L. ROY WRIGHT
&
ROCKAS

Time 7:05

45 RPM

L0409A
1982

SHOOT ME SOME FOOD
L. Wright

UBANGHI Prod.

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Lawtone Music
ASCAP



Ubangi Records

L. ROY WRIGHT
&
ROCKAS

Time 7:05

45 RPM

L0409B
1982



SHOOT ME SOME FOOD
L. Wright

UBANGHI Prod.

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Lawtone Music
ASCAP



TICO

**"THE BEST OF RAY BARRETTO"
"LO MEJOR DE RAY BARRETTO"**

1. GUAGUANCO BONITO (Lopez-Barretto) 4:12
Frost Music Corp.-Forshay Music Inc. (BMI)

CLP-1315 DJ
(CLP-1315-A)

Compatible Stereo
33 1/3 RPM

DJ Copy-Not for Sale

Side A

2. APRIETA EL POLLO (Tito Puente) 2:50
Patricia Music Publ. Corp. (BMI)
3. CELOSA (Marcelino Guerra) 2:45
Little Dipper Music Corp. (BMI)
4. DAME TU CARÍÑO (Al Valdes Jr.) 3:05
Little Dipper Music Corp. (BMI)
5. GUAJIRA Y TAMBO (Ray Barretto) 2:45
Little Dipper Music Corp. (BMI)
6. A PUERTO RICO (Bonet-Barretto) 2:29
Little Dipper Music Corp. (BMI)

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“THE BEST OF RAY BARRETTO”
“LO MEJOR DE RAY BARRETTO”

1. RITMO SABROSO (Ramirez- Barretto) 2:56
Little Dipper Music Corp. (BMI)

CLP-1315 DJ
(CLP-1315-B)

Compatible Stereo
33 1/3 RPM

DJ Copy-Not for Sale

Side B

2. EL CAMINO (Lopez- Barretto) 2:52
Little Dipper Music Corp. (BMI)
3. TERESITA (Stancerone-Barretto) 2:46
Little Dipper Music Corp. (BMI)
4. EL WATUSI (Ray Barretto) 2:10
Little Dipper Music Inc. (BMI)
5. LOS CUEROS (Ray Barretto) 2:55 Frost Music
Corp.-Forshay Music Inc. (BMI)
6. GUGUANCO PUEBLO NUEVO 2:37
(Al Valdes, Jr.)

Little Dipper Music Corp. (BMI)
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VICTORY
STEREOLAB

NO. 1
(Side One)

33 $\frac{1}{3}$ R.P.M.
VY- 138

1. *Long Cool Woman.* 2. *Magie Woman*
- Touch.* 3. *Too Young To Be Married*
4. *On A Carousel.* 5. *Carrie Anne.*
6. *Sorry Suzanne.* 7. *Blowing In The*
- Wind.* 8. *Dear Eloise*
9. *Hey Willy.* 10. *Stay.*

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VICTORY
STEREOLAB

NO. 2
(Side Two)

33 1/3 R.P.M.

VY- 138

1. *He Ain't Heavy He's My Brother.*
2. *I Can't Let Go.* 3. *I Can't Tell The Bottom From The Top.* 4. *Bus Stop.*
5. *Jennifer Eccles.* 6. *Stop, Stop, Stop.*
7. *Just Like Me.* 8. *King Midas In Reverse.* 9. *Yes I Will.* 10. *Just One Look.* 11. *Here I Do Again.*
(BY The Hollies)

RECORDED BY VICTORY

RECORDING

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MANUFACTURING SOCIETY, INC. N.Y.C.

HARDCORE

RESPEK

Marlon Music, Inc.

SIDE A
45 RPM

MM102-A

(c)1995 Marlon Music, Inc.

1. Cherry Garden (Hip Hop Mix) 4:09
2. Cherry Garden (Street Mix) 4:09

(Dionne Vaz & Shari Lee)

CHINA

Produced By: Errol Moore & Marlon Hew

Recorded At: HCF Studio, Freeport LI.

Engineer: Michael McDonald

Published By: Marlon Music Inc.

Distributed By: VP. Record. 89-05 138 St. Jamaica.
NY.11435. Tel:(718)291-7058, Fax:(718)658-3573

In Florida (305)966-4744.

HARDCORE

R E S P E K

Marlon Music, Inc.

SIDE AA
45 RPM

MM102-AA

(c)1995 Marlon Music, Inc.

1. Cherry Garden (Arab Mix) 4:09
2. Acapella 4:09
(Dionne Vaz & Shari Lee)

CHINA

Produced By: Michael McDonald & Marlon Hew

Tracks Laid: Dennis Haliburion.

Recorded at: HCF Studio, Freeport LI.

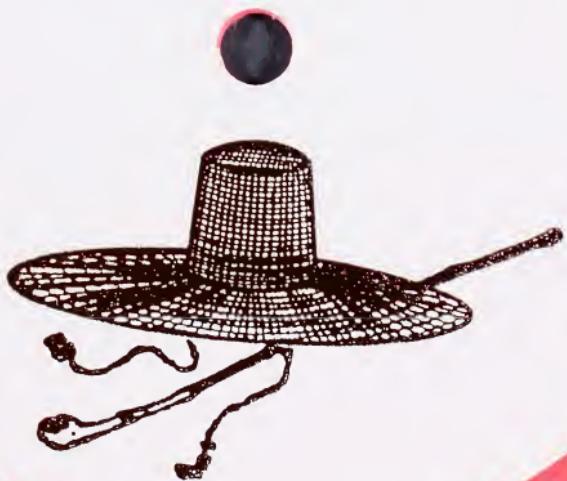
Engineer: Michael McDonald

Mixed by: Anthony "DJ.Yonnie" Wright.

Distributed by: VP.Record. 89-05 138 St. Jamaica.

NY.11435. Tel:(718)291-7058. Fax:(718)658-3573

In Florida (305)966-4744.





**DOUBLE II
RECORDS**

ROTTIN RAZKALZ

1A

**RAW
VERSION**

- 1. SPOTLIGHT ON US**
- 2. DRESS CODE**
- 3. IT'S LIKE THAT**
- 4. PLAYIN NO GAMES**

**DOUBLE ii
RECORDS**

ROTTIN RAZKALZ

1B

**RADIO
EDITS**

- 1. SPOTLIGHT ON US**
- 2. DRESS CODE**
- 3. IT'S LIKE THAT**
- 4. PLAYIN NO GAMES**

P*O*S*I*T*I*V*E*L*Y
J*A*M*E*S S*T*R*E*E*T

THE SPEEDBOYS

SIDE ONE

1. ROCKIN THAT THING
2. BOARDWALKIN
3. FINE AS WINE
4. THE FALL
5. BOY CRAZY (Phillips Milk of Music B.M.I.)
6. LIFE IS BEAUTIFUL

All songs written by Robert Bobby

All songs published by Six Percent

Yoga Music B.M.I. except as noted

I LIKE MIKE RECORDS

20 Jane Lane, Holtwood, PA 17532

P*O*S*I*T*I*V*E*L*Y
J*A*M*E*S S*T*R*E*E*T

THE SPEEDBOYS

SIDE TWO

1. HEY MERV GRIFFIN
2. FROM YOUR LIPS
3. IN MY OWN SELFISH WAY
4. IF I DON'T GET YOU
5. LOVE DRUNK
6. JUCIN'

All songs written by Robert Bobby
All songs published by Six Percent
Yoga Music B.M.I.
I LIKE MIKE RECORDS
20 Jane Lane, Holtwood, PA 17532

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הבה נשיר
עם "אגד"
SING ALONG WITH "EGGED"

1. HEVEYNU SHALOM ALEYCHEM — ISRAEL BAND
AND CHOIR (Folk) 2. TO THE VICTOR — GEULA GILL
3. MEDLEY: ELEH CHAMDA LIBEE / YISM'CHU HASHAMAYIM /

Side 1 69019 A

33

 CBS

VTAHER LIBENU — THE PARVARIM (Traditional) 4. YA REE-BON — YEHORAM GAON (Traditional) 5. LAND OF MILK AND HONEY — YAFFA YARKONI (Bible — E. Gamliel)
6. UFARATSTA — EFFIE NETZER SINGERS (Trad.)

Arrangements: 1 — Graziani; 2 — D. Seltzer;
3 — Y. Heuri; 4 — Sh. Cohen;
6 — E. Netzer

MADE IN ISRAEL

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**SING ALONG WITH
PELTOURS**

הבה נשיר עם פלטורות

1. AM ISRAEL CHAY — ARIC LAVIE (Traditional)
2. RABBI AKIBA — FOLK CHOIR (Traditional) 3. UV'-
YOM HASHABBAT — OSNAT PAZ (Traditional) 4. SIMAN

SIDE 2

33



69019 P
B



MADE IN ISRAEL

MCR

1. Sunday (Coots Grey) 2:21
2. Blue Moon (Rodgers & Hart) Robins Music Co. 5:06
3. Turtle I (L. Mann) 3:36

SIDE ONE
LARRY
MANN
TRIO

MCR-101

Live at the
Ocean Front
97 - 63

4. Look To The Sky (A.C. Jobin)
Corcovado Music Co. 3:52
5. Night And Day (Cole Porter) Harms N.Y. 2:26
6. Willow Weep For Me (Ann Ronell)
Bourneco ASCAP 3:43

MCR

1. Take Five (Dave Brubeck) 2:55
2. Gershwin Medley (Advanced Music Co.) 4:26
3. Perfidia (A Dominguez) Southern Music 3:15

SIDE TWO
LARRY
MANN
TRIO

MCR-101

Live at the
Ocean Front
97 - 63

4. Whats New (Bob Haggart-Johnny Burke)
ASCAP 3:06
5. Gravy Waltz (Steve Allen) 3:31
6. Poinciana (Buddy Bernier- Nat Simon)
Anne-Rachel Music Co. N.Y.) 4:42



**GONZ
FRONT END**

Side One
N.F.R. 05-22

33 1/3 RPM
8X651A

Just in Time 6:07 **Irving Berlin**

Wielding for D. 10:36 **Bruce Gertz**
(Gertz Music A.S.C.A.P.)

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Records Inc.



**GONZ
FRONT END**

Side Two
N.F.R. 05-22

33 1/3 RPM
8X651B

Theme for Ernie 8:06 Fred Lacey

Ninth House 7:20 Jerry Bergonzi
(Gonz Music A.S.C.A.P.)

On the Brink 5:29 Jerry Bergonzi
(Gonz Music A.S.C.A.P.)

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Records Inc.

TEAR DROP



SUNNY OZUNA
AND THE
SUNLINERS

LP-2006

SIDE 1

1. Hasta el Amor
Pineda, Leon
Recording engineer
J. C. Diaz
J. F. Soto
Pendiente, Leon

TIME WRIGHT RAY (PENDETE, LEON)

BUEN SUEÑO (PENDETE, LEON)

EL BOLLO (PENDETE, LEON)

CIBO BACUS (PENDETE, LEON)

LONG TIME NO SEE

TE LO HEMOS DADO DADO (SANTO DOMINGO)

TEAR DROP



SUNNY OZUNA
AND THE
SUNLINERS

LP-2006

SIDE 2

R. Harry P. Mirman
Producer
Recording Service
Studios, Inc.
207 E. Sterling
Pasadena, Texas

ALEGRE ME ANDO PASIANDO (Marco Diaz)
LA BICICLETA (Lalo Guerrero)
AGUANTA CORAZON (Alejandro Perez)
POBRE DEL POBRE (Aceloh Selas)
EL TACONAZO (Lalo Gonzalez)
LA CUIDADES (Jose Alfredo Jimenez)

THE LOVE I LOST

Remixes by:

Rick Garcia • Lego • Trajic

Spero • Angel Alanis



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS INC.

Truck & Fleet Sales Department

F O R D D I V I S I O N

F O R D M O T O R C O M P A N Y

Presents

XTC 6268

"KNOW YOUR TRUCK VOCATIONS"

V O L . 5 0

N T - M 7

Produced by

WILTING PICTURE PRODUCTIONS INC.

CHICAGO, ILLINOIS



Universal
RECORDERS, Inc.

PLAYING SPEED 33½ R.P.M.

START OUTSIDE

**FORD DIVISION
FORD MOTOR COMPANY**

Presents

"THE PROSPECT'S FROM MISSOURI"
(You've Got to Show Him)

(Running time 13:30)

VOL. 55

T 3

Produced by
A. J. HENDERSON ASSOCIATES, INC.





C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS INC.

Truck and Fleet Sales Department
FORD DIVISION
presents

FEO-SC-590-1

"FORD TRUCK FACTS"
Series F-7 & F-8

VOL. 50

NT-P-3

Produced by

WILDING PICTURE PRODUCTIONS INC.
CHICAGO, ILLINOIS



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS INC.

Truck and Fleet Sales Department
F O R D D I V I S I O N
presents

FEO-SC-591-1

"KNOW YOUR COMPETITION"

VOL. 50

NT-M 3

Produced by

WILDING PICTURE-PRODUCTIONS INC.
CHICAGO, ILLINOIS



PLAYING SPEED 33½ R.P.M.

START OUTSIDE

FORD DIVISION
FORD MOTOR COMPANY

Presents

“IN THE BAG”
(Use of Bird Dogs)
(Running time 9:40)

VOL. 50

(Revised Jan. 1956)

NC 3 (R)

Produced by
WILDING PICTURE PRODUCTIONS, INC.



PLAYING SPEED 33½ R.P.M.

START OUTSIDE

FORD DIVISION
FORD MOTOR COMPANY

Presents

"READY, WILLING AND ABLE"
(Qualifying Prospects)
(Running time 12:45)

VOL. 50

(Revised Jan. 1956)

NC 4 (R)

Produced by
WILDING PICTURE PRODUCTIONS, INC.



PLAYING SPEED 33½ R.P.M.

START OUTSIDE

FORD DIVISION
FORD MOTOR COMPANY

Presents

“THE \$50 RIDE”

(Demonstrating)

(Running time 9:50)

VOL. 50

(Revised Jan. 1956)

NC 5 (R)

Produced by
WILDING PICTURE PRODUCTIONS, INC.



PLAYING SPEED 33½ R.P.M.

START OUTSIDE

FORD DIVISION
FORD MOTOR COMPANY

Presents

"THIS TRADING BUSINESS"

(Closing Techniques)

(Running time 11:00)

VOL. 50

(Revised Jan. 1956)

NC 6 (R)

Produced by
WILDING PICTURE PRODUCTIONS, INC.

Eastern Heritage



NO CASH...
3 TICKETS

Richard S. Berman

The Eastern Heritage

Side One: Early Morning Rain / Weekend / Catch The Wind / Blue Eyed Darlin' / Scotland The Brave / Gentle On My Mind

Side Two: Ribbon Of Darkness / Baby's A Kickin' / I've Lived A Lot In My Time / Bringin' In The Georgia Mail / Troublin' Mind / Fox On The Run

WHAT IS BLUEGRASS? To Alan Lomax, it's "folk music in overdrive." To some folks, bluegrass is to country music as jazz is to pop. Depending on a person's taste, it can range from the soulful, traditional sound of Ralph Stanley to the modern upbeat arrangements of the Osbourne Brothers.

The Eastern Heritage's brand of bluegrass music drive a natural, smooth sound and the ability to do new things without losing sight of the music's traditional roots. Bluegrass is country soul. But it's alive and fun as well. These boys enjoy playing so well that they advertise they'll play for just about anything—parties, weddings, christenings, Bar Mitzvahs, funerals or house-wreckings. The members of Eastern Heritage have their roots in the Washington, D.C.—Baltimore, Md. area, the blues capital of the world. It's not surprising then, that they all developed an interest in bluegrass at an early age. In fact, Dan Curtis says that "bluegrass was his favorite since before it was called bluegrass. And it shows. You only have to listen to his intricate driving style to know how deep his feelings are for his music.

Dick Drevro calls bluegrass a very disciplined musical style. You can certainly feel this as you listen to his clean, smooth, lightning-bright band playing. Dick's playing is spontaneous and innovative too, but he channels his efforts into the traditional mold so as not to deviate from the syncopation of the instruments that he feels is so important to his music. It's natural that he should feel this way because he first learned to play from notables such as Bill Emerson.

"Bluegrass reflects the essence of life both past and present. It's closer to our hearts than any other form of music played today." Who else but Johnny Knight, history buff and amateur philosopher, would feel this way about his music? And it shows in his free flowing, easy singing style, fine guitar work and, perhaps most, in the songs he chooses and arranges.

Bluegrass is not static. Part of its appeal is its ability to adapt to change with the times. It's very natural then, that the youngest member of the group, Fred Knight, would be the one to electrify the Eastern Heritage with his amplified bass and provide a "bluesy" touch with his harmonica.



Dan, Dick, Johnny and Fred all love this music called bluegrass. But to really find out what it means to them and what Eastern Heritage's style of bluegrass can mean to you, put on this record, sit back and enjoy the sound—it's good!

DICK DREVO

Dick was born in Takoma Park, Md., on December 17, 1943 and grew up in Northwest Washington, D.C. He began playing professionally at age nineteen. Dick has played with numerous bands on the East Coast, including occasional

performances with the Country Gentlemen. A highlight of his career was having performed on an album with the legendary Scotty Stoneman shortly before he died. Dick holds a Bachelor's Degree in Engineering Technology and is a graduate of Sales Engineering for Varian Associates. His interest in electronics and music have culminated in his establishment of a recording studio, Urban Recordings Ltd. He is also an accomplished amateur radio operator. Dick, his wife, Perry, and family make their home in Bethesda, Md.

Recorded at Urban Recordings, Ltd., Bethesda, Maryland

Produced by Dick Drevro for Adelphi Records

Disc Mastering by George Marino, Sterling Sound

Photo by Phil Straw

Designed and Illustrated by Richard Bangham

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P.O. Box 288, Silver Spring, Maryland 20907



AD 2007

DAN CURTIS

Dan was born in Baltimore, Md. on April 18, 1935 and has lived there all his life. He began playing professionally in 1953, has recorded with several different bands and has appeared regularly on Baltimore radio and TV shows as well as the famous WWVA Wheeling Jamboree. In addition to playing the mandolin (with "Country Tunes and Melody") he also plays banjo, guitar and bass. Dan's interests include electronics and photography. He is a Division Manager for the Graymar Co. in Baltimore, where he lives with his wife, Carol, and their two sons, Danny, Jr. and Neill.

JOHNNY KNIGHT

Johnny was born on April 14, 1941 in Washington, D.C., and grew up in suburban Maryland. He began playing the guitar at the age of fifteen and appeared on the Don Owens Show on WTTG-TV in 1959. He played the Washington, D.C. folk music scene in the early sixties as a solo performer. (Johnny and Dick met at a meeting of the Washington Folk Music Guild in 1962.) Johnny graduated from the American University in 1963 with a B.A. in history and was a Major in the U.S. Marine Corps. He presently lives with his wife, Janella, and son, Scotty, in Woodbridge, Va.

FRED KNIGHT

Fred was born in Washington, D.C. and grew up near Bethesda, Md. He began playing the guitar at the age of seven and learned to play electric bass a few years later. Fred began playing professionally in 1969 and has played in country and rock bands as well as other bluegrass bands around the Washington, D.C. area. He is a computer field engineer for the Comma Corporation and is, naturally, drawn to electronics as a hobby. His wife, Lynne, shares both Fred's interest in electronics and his profession; she is also a field engineer. Fred and Lynne live in Annandale, Va.

Janella Knight

Our grateful appreciation to Gary Henderson and Katy "Melton" Daly of American Radio, National Public Radio Station WAMU, Gene Rosenthal of Adelphi Records and Perry Drevro for their studio engineering assistance.

"Weekend" is in memory of Danny Kroll

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Jerry Gross & Mark Stevens

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Kalmann Music
IN THE STILL OF THE NIGHT
Cheerio Music
YOU'VE SIT DOWN
Gene Goodman
STOMPIN' EVERYWHERE
Kalmann Music
RUNAROUND SUE
Marimba Music
LET'S TWIST AGAIN
Kalmann Music



2 THE JITTERBUG
Cameo Parkway Pub
PONY TIME
Harvard Music
STOP MONKEY'IN AROUND
Kalmann Music
STAY AWHILE
Alipane Music
SOUTH STREET
Kalmann Music
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MARK CONTENTO
JUDD PASTER
JIM DeRENZO
WALT KINGSTON
RICKY MALATESTA
SAL SCARPA
JIM SAAD
THE DOVELLS STRING PLAYERS

RECORDED AT
Queen Village Studios, Phila., Pa.
Walt Kahn Engineer
PRODUCED BY THE DOVELLS
Jerry Gross, Mark Stevens
EXECUTIVE PRODUCER
Sol (Socko) Farbstein

ARRANGEMENT — CHARLES CAMORATA
COVER DESIGN — BILL TRACY
FEMALE VOCAL ON "STAY AWHILE" — ELAINE GROSS
LOVE TO THE LADIES — Joan and Elaine

the
Dovells
Jerry Gross & Mark Stevens

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PO. BOX 8568 CHERRY HILL, NJ 08002

G O N E A R E T H E D A Y S





George Faberstroh
lead vocals, lead guitar

Linc Bloomfield
bass, vocals

Mark Sisson
rhythm guitar

Carl Canedy
drums, vocals

Side One

Gone Are The Days
Lovin' So Fine
Persephone's Poison
Change Your Mind
Till The Break Of Day
How Did You Get So Crazy

Produced by Ketakos
Cover Design / Michael Cunningham

Side Two

Frostbite Fantasy
Boogie Bad Express
All You Need Is A Ticket
Rachel
Follow Your Dream

Primal Records 778
Correspondence
P.O. Box 14802
Elmira, New York 14902
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GONE ARE THE DAYS

(Habenstein/Sisson) 3:30

Gone are the days, yeah,
when free to live and live for free.
We've changed our ways,
but we still dream from the ebony tracks.
It makes no difference who you are, or what you be;
Everybody's life is meant to have this change in scene.
Got to take the time, choosein' our own grind.
Make sure to collect the debt that's due.
We'll always be the never die,
Makin' mistakes memories with our music.
Gone are the days, yeah,
when free to work and work for play.

Maybe someone'll understand,
When the Man Lot dream has worn away.

It makes no difference who you are, or what you be;
Everybody's life is meant to have this change in scene.
©Soleale Music, 1978
©Soleale Music, 1978
George Habenstein - vocals, lead and rhythm guitars
Mark Sisson - electric twelve-string guitar
Linc Bloomfield - bass, Hammond organ
Carl Canedy - drums

LOVIN' SO FINE

(Habenstein) 3:30

Came in on a strange plane baby,
Had to get my feet to touch the ground.
When I saw you I had one idea:
To take you right on down.
Now I've seen a lot of other women,
But you're the one I like the cake.
Won't you please come help me
Join the human race?
With lovin' so fine, I think I'm gonna lose my mind.
You may have seen me blown', past Mars.
Or caught me loatin' in space -
One thing's for sure, baby -
You been watchin', feelin' my face.
It was sending love to you,
Messages all the time.
Then I got a chance to receive me
All at one time.

With lovin' so fine, I think I'm gonna lose my mind.
I suppose you've got a lot of questions baby,
Hurry, I ain't got much time.
I'm searching for some new leaves
How out of place I feel fine.
Got to try to keep a step ahead
Before your time's run out.
Just relax and hold the close:
We'll get through this somehow.

With lovin' so fine, I think I'm gonna lose my mind.
With lovin' so fine, I think I'm gonna lose my mind.
With lovin' so fine, I think I'm gonna lose my mind.
With lovin' so fine, I think I'm gonna lose my mind.

©Soleale Music, 1978
George Habenstein - vocals, lead and rhythm guitars
Mark Sisson - rhythm guitar
Linc Bloomfield - bass, acoustic and electric guitars
Carl Canedy - drums, congas
Chip Smith - electric piano

PERSEPHONE'S POISON

(Canedy/Habenstein) 3:30

©Devilish Music, 1978
©Soleale Music, 1978

Carl Canedy - drums, octobass, timbales, steel drums,
vocals
George Habenstein - lead guitar
George Habenstein - lead guitar
Mark Sisson - rhythm guitar
Linc Bloomfield - bass, acoustic and bass in interlude
Chip Smith - electric piano
Gary Corcoran - synthesizer

CHANGE YOUR MIND

(Bloomfield) 2:26

Babe, since you left home, I've lived here all alone.
The love you left behind is running through my mind.
I see where we went wrong; our differences were strong.
My life was hard to share; you thought I didn't care.
And if you gonna leave me, why deceive me?
I never knew you then.
And if you don't believe that I still need you, babe.
You'd better look again.

I believe in time that you will change your mind.
The freedom that you choose can't give the love you'll lose.
So if you gonna leave to see if crying will beat me,
I have better ways.
But if you want to be all mine, believe me girl.
This time you'll want to stay.

©Top Shelf Music, 1978

George Habenstein - vocal, lead acoustic guitar
Linc Bloomfield - bass, acoustic and electric
Carl Canedy - drums, congas, percussion
Carl Canedy - drums, congas
Freddie Brinard - celeste
Brian Ruchmeyer - maracas

TILL THE BREAK OF DAY

(Bloomfield) 6:02

In the hills after dark, there's a man who walks a lonely trail.
Through the nation's heart, he walks alone.
In his heart he can fly from his head,
Crappy things are going through his head.
"Werent' you ever told?"

Tell me now, cause I'm just a dreamer.
"Darkness fills your soul."
"I'm just a dreamer, cause I don't believe you."

Search the hills for gold 'till the break of day.

Water falling nearly bare, he can hear it out beyond the trees.
Disbelieving his eyes.
There's a girl singing in the moonlight.
Wild dreams set his mind in flight.

"Boy, I never heard your name."
"No you can't, cause I've never seen you."
"Come and play my game."
"I'm just a dreamer, cause I must have dreamed you."

Always it's the same till the break of day.

Till the break of day
(I want you to) love me!
I will search the dark side of my soul.

Till the break of day
(I need you to) save me!
I won't stop until I find that gold.

Till the break of day
(I want you to) love me!
I will search the way I'm growing old.

Till the break of day
(I need you to) save me!
All my dreams I've loved you, held you, then you slipped away.

Morning dawns through the shades, and the frost glows on the window pane.

As the fantasy ladies,
He calls out now, now there's nobody there.
And he hurt because it's so unfair
(Falling into the skies).

Help me girl, cause I really need you.
(Open up your eyes)

Now please, I don't want to leave you.

Time to realize, it's the break of day.

©Top Shelf Music, 1978

Linc Bloomfield - lead and harmony vocals, acoustic and electric guitars, Hammond organ, percussion
George Habenstein - harmony vocals, lead guitar, slide guitar
Mark Sisson - guitar
Carl Canedy - drums, percussion, guitar
Brian Ruchmeyer - celeste
David Hent - Hammond organ on postlude

HOW DID YOU GET SO CRAZY

(Fameless) 4:38

I dedicated to anyone who has ever been a victim of insanity!
How did you get so crazy? You're such a sexy lady,
Smiling for the boys, talkin' with that Southern drawl.
Where did you go that summer night?
I turned around and you were gone.
The moon and stars caught an early flight.
How you left greetin' the morning light.

REFRAIN

I mumbled some words I thought you'd hear.
But you kept laughing anyway.
Every guy you meet has the lines you're expecting to hear.
So what does it matter if you disappear?

REFRAIN

I'm not asking for too much time.
Every now and again will do fine.
The hoodoo blues says it all.
Everyone's your own in this circus town.

REFRAIN

How did you get so crazy? You're such a sexy lady.
How did you get so crazy? You're such a sexy lady.
How did you get so crazy? You're such a sexy lady.
How did you get so crazy? You're such a sexy lady.

©Devilish Music, 1978

Carl Canedy - lead vocal, drums, acoustic guitar
George Habenstein - lead guitar, harmonica, vocals
Mark Sisson - rhythm guitar, acoustic guitar
Linc Bloomfield - bass, harmonica, vocals
Chip Smith - Rhodes piano
David Hent - Hammond organ
Elanore Darlington - violin
Carly Beth Hockett - celeste
String arrangements by Bill Davis



FROSTBITE FANTASY

(Habenstock) 4:46

It was a night so bright the stars shook with fever;
So cold outside - must be twenty below
I'd been walking now for about half an hour
Saw a small snowdrift, and I thought I'd come home.
Now the snowdrift's ranged from five to ten feet.
A lot of that just to suddenly snowdrift
So when the north wind began churum in my face.
I could barely see the way to go.

And the countryside seemed unfriendly.

A new friend, high above my head,
Was the smiling crescent-shaped moon.

(A lone row of pine trees said)
"Stay away from here; you should be near the ones you love.
The ones you love."

I knew if I did not keep on walking,
I wouldn't be long for this world.

So I covered myself and started to race that surging frostbite.
Through the fury of the snow.

I was thinking thoughts of Thoreau,
Dreaming schemes of transporating beams.
Wie is me, my frostbite fantasy turned reality,
like a tonic iceberg.

And the countryside seemed unfriendly.

A new friend, high above my head,
Was the smiling crescent-shaped moon.

(A lone row of pine trees said)

"Stay away from here; you should be near the ones you love.
The ones you love."

©Sokalek Music 1978

*George Habenstock - lead vocal, lead and rhythm guitars
Mark Sisson - synthesizer and electric twelve string on prelude
Mike Coombs - drums
Carl Canfield - north drums
Cliff Spencer - wind
(prelude composed by Mark Sisson and George Habenstock)*

BOOGIE BAD EXPRESS

(Habenstock) 1:47

Stay with me, I'll set you free,
All aboard, right now for the Boogie Bad Express.

Every night around town, everyone's on the fine
High, waltz with the music.
When the band goes on, you know it won't be long
Before they're hot, and they're cruisin'.

Stay with me, I'll set you free,
All aboard, right now for the Boogie Bad Express.

The place is packed and it's time to relax.

And party hearty with the music.
When the people start dancing, the others start shakin' hips.

You know you're in the Boogie Bad music.
Stay with me, I'll set you free.

All aboard, right now for the Boogie Bad Express.

When the people start dancing, the others start shakin' hips.

You know you're in the Boogie Bad music.

Stay with me, I'll set you free.

All aboard, right now for the Boogie Bad Express.

Your body's in motion,

Your mind's in a spin.

Ain't got no worries;

Just gotta keep booginin' till the music ends.

©Sokalek Music 1978

George Habenstock - lead and harmony vocals, lead and rhythm guitars

Mark Sisson - rhythm guitars

Mike Bloomfield - bass, harmonic vocal

Carl Canfield - drums

Shane Pechett - trap

ALL YOU NEED IS A TICKET

(Canfield) 4:47

Slinky lady's got a brand new car
Furs on her back and shell drive so far to please you
She knows she's got a good ride

Businessman loves his secretary
She's got a good looking ring
He takes time every day to check her fine inventory

All you need is a ticket, and life can be a very fine time
Aging beauty still thinks she's a cutie
Twinkling eyes in that low-cut disguise - she's a teaser
She's looking for you to please her

All you need is a ticket, and life can be a very fine time
It all relates to a friend I once knew
It all relates to a fool like you

Simple man has a simple care for anything so sure
All you need is a ticket, and life can be a very fine time
You can get anywhere you want to go
You can shoot down my lead

You can find me a new job
Turn my albums to gold

All you need is a ticket, and life can be a very fine time
Devilish Music 1978

George Habenstock - lead and harmony vocals, lead guitar

Mark Sisson - rhythm guitar, percussion

Mike Bloomfield - bass, harmonic vocals, percusion

Carl Canfield - drums

Mike Coombs - trumpet

Tom Smith - trumpet

Dan Hartman - keyboards

Shane Winters - trombone

Horace arranged by Tom Davis

RACHEL

(Bloodfield) 4:17

There was never a doubt in my mind.

It was only a matter of time.

Through my eyelids I watched for a sign.
Soon enough you were crossing the line.

At first you didn't notice
But the feeling was stronger than way

When I kissed you I wanted to stay.
And I knew I would love you someday.

Rachel you're the only one I know.

Come on girl, and hold me close before you go.

Rachel, won't you come to me again?

Baby please, you make my dreams never end.

Soon you came up to see me again,

And we fell like the oldest of friends.

In the kitchen we made you a meal.

Then you showed me how I can feel.

I remember the things that we said

When I brought you your breakfast in bed.

And with sadness you left me that day.

With your husband you moved far away

Now your letters are empty, my love.

And your eyes are full of my love.

While your marriage is up on the shelf,

I have got to have you for myself.

Rachel, you're the only one I know.

Come on girl, and hold me close - don't let me go

Rachel, won't you come to me again?

Baby please, you make my dreams never end.

© Top Shelf Music 1978

Mike Bloomfield - lead and harmony vocals, as acoustic six and twelve string guitars, electric guitars, acoustic and electric piano

George Habenstock - lead and harmony vocals

Carl Canfield - drums

Diane Hestromier - bells

FOLLOW YOUR DREAM

(Habenstock) 5:06

Sunset, sunset I found my dream
But it doesn't matter
Only to me

Clear sky, clear day, don't worry me at all
Cause I'm with her with my wife,
I stand so tall

It's hard to hold back these raps
That I've been living in now

The need to endure, made good by the pure who's given me

Sunrise, sunset, do what you know

You may not be able to follow
Follow your dream

It's hard to turn back these pages

They've been fippin' on me now

Seems it's been ages
I tried to endure, but you know that I wasn't sure of this life

Sunrise, sunset, I found my dream

But it doesn't matter
Only to me

© Sokalek Music 1978

George Habenstock - lead and harmony voice, electric lead and rhythm electric and acoustic guitars

Mark Sisson - electric string guitars

Carl Canfield - bass, harmonica

Lex O'Brien - vibes

Lex O'Brien - vibes

Kelakos is George Michael Kelakos Habenstock, Mark Converse Sisson, Lincoln Palines Bloomfield Jr, and Carl Patrick Canedy. Recorded at Pyramid Sound, Ithaca, NY, August 1974 and February through July 1978. Produced by Tom Davis, engineered by Tom Davis, engineered by Alex Penates and Tom Condale.

Organic advisor - Steve Merrill

Cover design by Carol Cunningham, Front

cover photograph - Jim Bush, NY Production House, Back cover photographs - Greg Weaver, Dianne Bassett.

This album is dedicated to all the people who have believed in our music.

Special thanks to the Kelakos family, Mary Eleanor Habenstock, Albert Habenstock, Mr and Mrs Donald Condale, Mr and Mrs P. J. Condale, Mrs. A. M. Canedy, Charles and Patty, Fred and Karen, Sally, Gary and Amy Parry, Dr. Max Dorothy Bassett, Margaret, Carol, Joyce and the Doc Condale, Bob, Mr. and Mrs. Robert Meier, Heather, the entire MacDonald family, Donna, Theresa, Brenda, Suzanne, Su, H.W., Cindy, the people of Cohasset, New Hampshire, the people of New York, Al Marcoccia, Jeff Galt, Jack Summers, Beuerne Bocca, the Braxton crew, Brian and John, and John Cotterell, the phantom bad sneaker, Greg Bubarz, Len and Linda, the people of Ithaca, Jim, Ray Jovanovic and Asbury Park, John Tewmann, Paul Coady, the Dawks, Manrys, Brian and Janis Miles and the crew of the 1974 tour, the people of the Music Referral and Jacki Stiles, Chink and Bob Harrick, the Muff Divers, Greg and Cathy Weaver, Jim Carroll, The Buff Bros, Bands, Louie, Tom, Pat Steele and The Bob S. Band, the people of the 1978 tour, O'Neil, Bill Avaritis, Conley, Joe Lee, Carol Binkow, the Kingston farmhouse, the Valey Agency and John Peacock, the people of the 1979 tour, Jim, Ray, Ruth, Jim Roberts, Big Ang, Carrie Anne, Tony Williams, John Wallace, Franklin J. Schaffner, the Fontainebleau, the O.P. Club, The Nippon TV Network, the people of the 1980 tour, the people of New York, and Richard, Gen Savage, Jimi and the Beatles, and the Mod Builders.

Especially special thanks to Dianne Bassett.

A "Standing O" for Tony Vassilieff for keeping it together through the insanity.

Primal Records #778, Correspondence: 1010 North Main Street, Elmina, New York 14902. All rights reserved. MCMLXXVIII.

FOLK SONGS FROM CZECHOSLOVAKIA



**SUNG BY ELIZABETH KNIGHT
ACCOMPANIED BY JOHN ABBOTT**

FW 6919 FOLKWAYS RECORDS, & SERVICE CORP., N.Y.C.

FOLK SONGS FROM CZECHOSLOVAKIA

SIDE I

- Band 1. SHEPHERD SONGS
- Band 2. LOVE SONGS
- Band 3. CHILDREN
- Band 4. MERRY-MAKING

SIDE II

- Band 1. SOLDIER'S LIFE
- Band 2. SPINNING SONGS
- Band 3. OUTLAWS AND DANCE
- Band 4. WEDDING SONGS
- Band 5. BALLAD OF ANNA MOLNAR

FOLKWAYS RECORDS Album # FW 6919

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FOLK SONGS FROM CZECHOSLOVAKIA

Sung by ELIZABETH KNIGHT

Accompanied by JOHN ABBOTT

SIDE I, Band 1 MOUNTAIN HOLLER: Musel By To Chlap
Byt' (Slovak)

Musel by to chlap byt'
Čo by ma chcel nabít', vyberaný
Valaška pri boce
Len sa tak líjce, opäť
Opäťek vibíjany!

SIDE I, Band 2 LOVE SONG: Preletel Sokol (Slovak)

Preletel sokol s hory na topol
Kam sa posadil, kam sa on posadil
Svojej milie; na dvor.

Oj, danaj, danaj, oj, danaj, danaj.

Janičko vojá Anička moje
Kebý si vysla, kebý si ty prisla,
Na dve na tri slova.

SIDE I, Band 3 CHARDASH DANCE SONG: Pri Dunaji Šaty
Peru (Slovak)

Pri Dunaji šaty Peru
Kde husari mažirujú.
Poňale milá milieho
Smutne volala na neho
Mily, mily, milujem 't'a,
Za sto zlatých ma nedajú
Lebo husari nemajú.
Dybych já byl sprostý voják,
To by bylo všetko inak,
Ale ja som všetky pánom,
Za sto zlatých vymením 't'a.

SIDE I, Band 4 LOVE SONG: Ach Není Tu Není (Czech)

Ach není tu není, co by mě těšilo
Ach není tu není, co mě těší.
Co mě těšilo vodou uplynalo
Ach není tu není co mě těší.

Jake' to voráni bez pluhu, bez koní?
Jake to voráni bez kohoutkí?
Takové voráni, jaké milování,
Jako milování bez hubiček?

Pořád mně dávají co se mně nelíbí
Pořád mně dávají co já nechci.
Dávají mně vdovce, ten má jen půl srdce,
Půl ho dal nebožce, půl by dal mně.

Elizabeth Knight was born in Centralia, Washington. She studied piano and voice in Centralia and Seattle, and music theory, piano and voice at the University of Washington, from where she graduated B.A. in English literature. She received her M.A. in Slavic languages and literature from Columbia University and studied Slavic languages and literature at Charles University, Prague, Czechoslovakia for two years on an exchange scholarship from the Institute of International Education, graduating with a Ph.D. in Slavic studies. Miss Knight traveled extensively through Czechoslovakia and learned folk songs while there.

He Must Be A Real Man

Anyone who would want to beat me up
Must be a real man, an exceptional one.
I have an ax that shimmers
At my side
And a tooled belt

The Falcon Flew

The falcon flew from the hill to the poplar tree
In where he sat down
In my estate's yard.
Janíček is calling, "My Anicka
Why don't you come out
For two or three words."

Women Are Washing Clothes By The Danube
The women are washing clothes by the Danube;
The Hussars march by.
A girl sees her lover
And calls sadly to him.

Darling, darling, I love you.
I will pay 100 gold pieces to get you out of the
Hussars.
They won't take 100 gold pieces
Because they need Hussars.

If I were an ordinary soldier
Then everything would be different.
But I'm an important man,
I'm the captain of the regiment.

He Is Not Here

The one who could comfort me
Is not here.
That which could comfort me has gone by like the
waters.
The one who could comfort me is not here.

What is plowing without a plow, without a horse?
What is plowing without a horse?
Such plowing is like loving
Without kisses.

They are always giving me what I don't love,
They are always giving me what I don't want.
They are giving me a widower who has but half a heart,
Half he has given to God; half he would give to me.

SIDE II, Band 5 COURTING SONG: Keby som ja vedela
(Slovak)

Keby som ja vedela
Kde môj milý kosi
Veru by mi niesla
Vo furtuske rosy!

Keby som ja vedela,
Kde môj milý piše
Veru by mi niesla
Styri pivoniel

SIDE II, Band 6 MOUNTAIN HOLLER: Ponáhľaj sa Šuhaj
(Slovak)

Ponáhľaj sa Šuhaj, z hory javorovej
Podaj že mi podaj, vodičky studenej.
Či z hora či z dola, každý na mná volá
Ako bych každiemu frajerenkou bola.

Či z hora či z dola na mná nevolajte
Chuľobnô som dievča, pokoja mi dajte.

SIDE II, Band 7 DANCE SONG: Holka Modrocká (Czech)

Holka modrocká, nesedávej u potoka
Holka modrocká, nesedávej tam:

(1) V potoce je veľká voda
Vemeli tó, bude škoda,

Holka modrocká nesedávej tam.

(2) V potoce se voda točí
Podeměle twoje oči

(3) Příde na té myslivecke
Připraví té o věnček.

SIDE II, Band 8 LOVE SONG: Zalet' Sokol, Biely Vták
(Slovak)

Zalet' sokol, biely vták
Ku mojmu milému.
Pozdravuj ho na stokrát,
Povedz tiako jemu

Abý prišiel večer k nám
že ho pekun' prosim
že ho vel'mi rada mám
že ho v srdci nosím.

If I Knew

If I knew
Where my love were reaping,
I would bring him
Dew in my apron.

If I knew
Where my love were drinking
I would bring him
Four peonies.

Hurry Up, Darling

Hurry up, darling, hurry from the maple tree hill.
Give me a little drink of cold water.

Everyone calls to me from the hills and valleys
As if I were everyone's lover.

Don't call to me from the hills and valleys
I'm a poor girl, leave me alone.

My Blue-eyed Girl

My blue-eyed girl, don't sit by the stream,
My blue-eyed girl, don't sit there.

There is a lot of water in the stream;
It would be a shame if it caught you.

My blue-eyed girl, don't sit there.

The water whirls in the stream
It will wash away your eyes.

The gamekeeper will find you
And beguile you.

Fly Falcon, White Bird

Fly falcon, white bird
To my sweetheart.
Greet him 100 times
And tell him softly

That he should come to see me tonight
Tell him that I ask him tenderly,
That I love him very much,
That he's always in my heart.

DOWNTOWN DO-WACKA-DO



HOLD WHAT YOU'VE GOT
LOVE POTION NUMBER NINE
TIGER IN MY TANK
THAT'S ALL THAT'S
IMPORTANT NOW
I KNOW JOHNNY LOVES ME
BE YOURSELF
JUST GIVE ME TIME
PAY IT NO MIND



This is a compatible record. Compatible is the term applied to a revolutionary new process of mastering which makes it possible, for the first time, to manufacture a high fidelity record that will reproduce monaurally on a regular hi-fi, and stereophonically on a stereo player. Simply, if you are the owner of a regular record player, new or old, this record will give you excellent reproduction. If you are the owner of a new stereophonic player this same record will reproduce the ultimate in two channel separation and sound. This record will prove to be long wearing and may be used interchangeably on regular hi-fi or stereo players without damaging the record. Buy compatible records with the knowledge and assurance that your record library will always be as modern as your record player.



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Producer: WILLIAM BEASLEY

Recorder: COLUMBIA RECORDING STUDIO, NASHVILLE, TENN.

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Cover Design: MCPHERSON STUDIO, NASHVILLE, TENN.

Side One

DOWNTOWN

PAY IT NO MIND

DO-WACKA-DO

BE YOURSELF

TIGER IN MY TANK

Side Two

HOLD WHAT YOU'VE GOT

JUST GIVE ME TIME

LOVE POTION NUMBER NINE

THAT'S ALL THAT'S IMPORTANT NOW

I KNOW JOHNNY LOVES ME

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Sharks



B A C K S
A G A I N S T
T H E W A L L

1. MILLION DOLLAR SHARKS / 3:50
TOM VON DILL MUSIC (DM)
2. BALKANS AGAINST THE WALL / SHARKS / 4:19
1984 BIG DILL MUSIC (DM)
3. DON'T DIAM MIT / S. DUNN, B. DANNIS / 4:08
1984 BIG DILL MUSIC (DM)
4. LIFE AND LET LOVE / SHARKS / 3:45
1984 BIG DILL MUSIC (DM)
5. IT'S ALL THE SAME / SHARKS / 3:41
1984 BIG DILL MUSIC (DM)

1. YOU MAKE ME / J. J. CULLMAN / 4:41
1984 BIG DILL MUSIC (DM)
2. SICKENLY SWEET / SHARKS / 3:45
1984 BIG DILL MUSIC (DM)
3. SICKENLY SWEET / S. DUNN, B. DANNIS / 5:18
1984 BIG DILL MUSIC (DM)
4. HUMBLE JEALOUSY / SHARKS / 4:50
1984 BIG DILL MUSIC (DM)

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GUITAR, VOCALS



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MONITORING BY BIG DILL DURBIN
ASSISTED BY BIG DILL GALEVS
MADE AT THE WOODBINE, PHILA, PA
ENG. MICHAEL DURBIN
ASSISTED BY MICHAEL DURBIN
MASTERED BY LURKIE, MASTERROCK, NYC
LIVERPOOLSON BY KARLIS
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ADDITIONAL MUSICIANSHIP

GUITAR, BASS, SAMPLER (COURTESY OF DON JAH AND)
Percussions, Samples (COURTESY OF DON JAH AND)
"DANCE AGAINST THE WALL", "LIVE AND LET LOVE", AND "YOU MAKE
ME"
LANCE GIBBON ON "LIVE AND LET LOVE", AND "YOU MAKE
ME"
LARRY RODA ON "LIVE AND LET LOVE",
PERCUSSION, JEZZI, TONY, AND TURBLES (COURTESY OF DON JAH
AND)
DON AND PEGGY, DON AND LORIS ON "YOU MAKE ME"
HARRY SAXOPHONE, JAY MARSHON
TRUMPET, MARSHON

TRUMPET, JEFF LEE
LARGE, STACEY FILL, SHARON FILL, SUZANNE DUNN,
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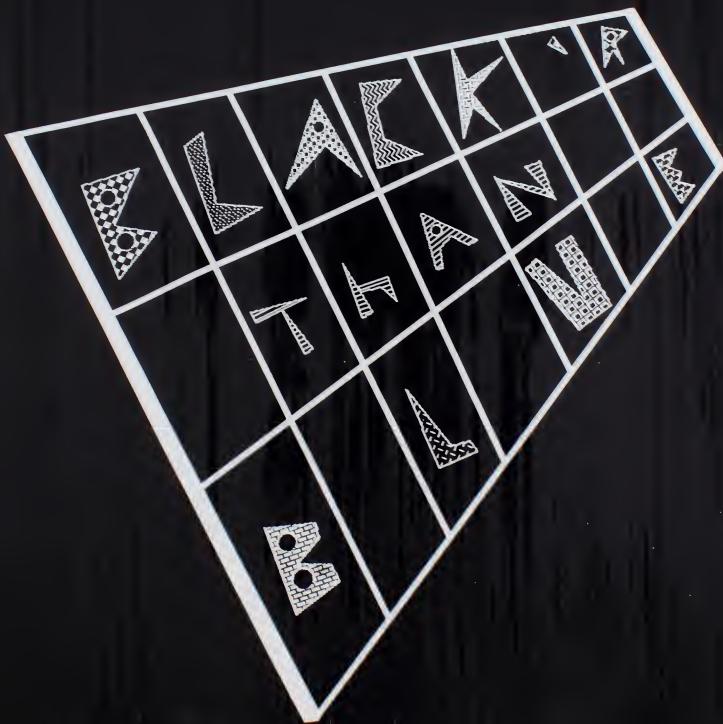
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Smokin' Joe & The Generals

7414
DOUBLE DECKER
01043-3400
\$ 5.00



Smokin' Joe & The Generals

Black 'P Than Bl^{ue}



One Side
Two Years Too Long
Junk Man
Don't Mean Nothin'
('till it happens to you)
Mean Life

Joe Mixon: Guitar
 Roland GM-70
 Keys
 Blue's Harp
 Vocals

Jim Brekus: Bass
Keys
Vocals

Jeff Godown: Drums
Keys
Vocals

with;
Dave Smith: Soprano and Tenor Sax

Other Side
Ginny Ginny
No Free Cupcakes
Live Wire
Believe in Yourself

Special Thanks:
Priscilla, Paul, The Roadies (K&L), Lisa,
Mike, Charlie, T. R. Communications,
Celle, and all our loyal fans!!

Recorded at Kearney Street Studio
Allentown, PA

Mixed at Fasttrack Recording Studios
Denver, CO

Mixed by Wayne K. Gerbrandt

Mastered at Aardvark Record Mastering
Denver, CO

Mastered by Paul Brekus

STARVIEW
92

WHTF-FM

BEST OF THE BANDS

4/20-14
DOUBLE DECKER
\$ 8.00

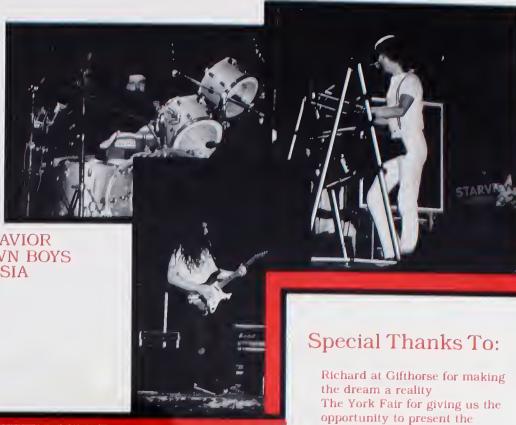




BEST OF THE BANDS

SIDE ONE

"ANOTHER WAY" - SIGNAL 21
"MY IMAGINATION" - STRANGE BEHAVIOR
"NOT ANYMORE" - TORO & THE LAWN BOYS
"I'VE GOT A SECRET" - YOUTH IN ASIA



SIDE TWO

"HELLS GATES" - WRATH CHILD
"I CAN'T WAIT" - CRY TOUGH
"AN OLD COLD WAY" - BACK TALK
"MADMAN" - HAUNZ

During the late '70's and early '80's Starview 92.7 started a tradition by presenting the best of the local musicians on disc-known then as the homegrown albums. That tradition returns with the very first "Best of the Bands" albums. Featured are all the bands who performed at the 1987 Best of the Bands Competition at the Great York Interstate Fair in September. Nearly 4,000 enthusiastic fans packed the grandstand to witness eight of the best bands in central Pa. Battle it out in two categories to determine who indeed was the best of the bands. We hope you enjoy this album as much as all of us who were involved with the 1987 Best of the Bands.

The Starview Staff

Produced by: Richard Hower and Mike Ondayko

Engineered by: Richard Hower at Gifhorse Recording Studios,
5555 Allentown Blvd., Harrisburg November 1987 through February 1988.

Special Thanks To:

Richard at Gifhorse for making the dream a reality
The York Fair for giving us the opportunity to present the "Best of the Bands"

The line sponsors of the 1987 Best of the Bands Competition:
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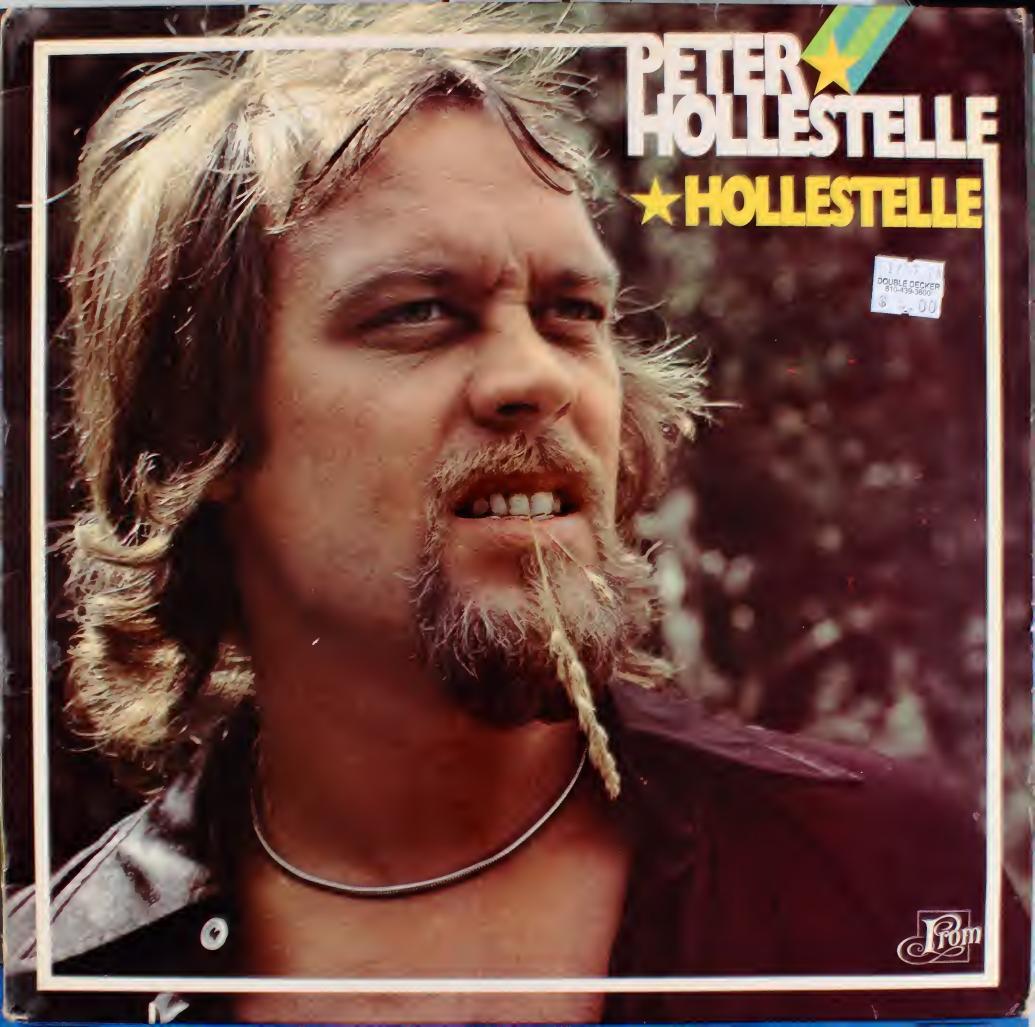
Dana "Boddy" Kinneman and finally, to all the bands who participated on the album and to all those who make music in Central Pa. You are all truly the "Best of the Bands"

THIS ALBUM IS DEDICATED TO TIM DRAYER.

BEST OF THE BANDS

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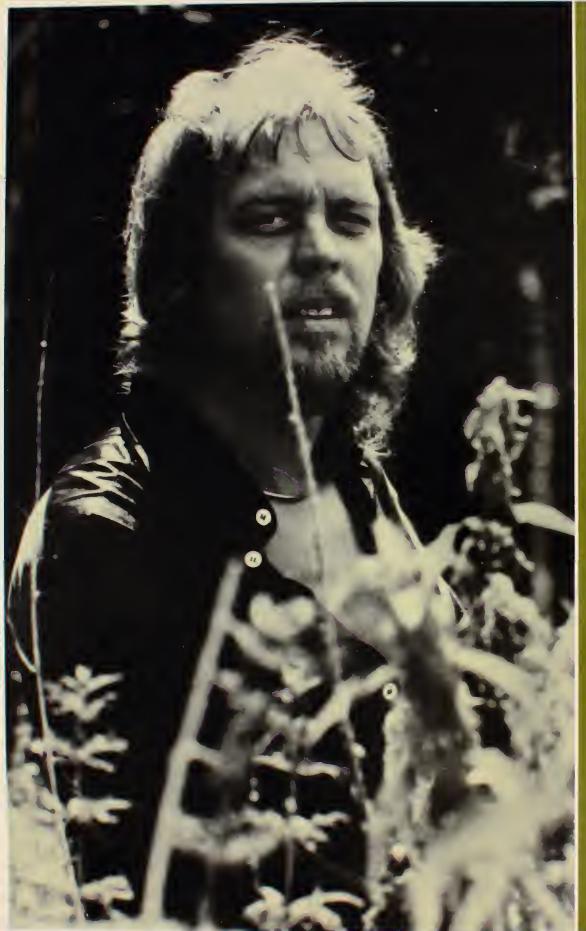




PETER
HOLLESTELLE
★ HOLLESTELLE

DOUBLE DECKER
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From



PETER HOLLESTELLE

6.22313
AS

Seite 1

For No One (Lennon-McCartney)	3:37
Fever (Davenport-Cooley)	4:12
To Love Somebody (B. R. & M. Gibb)	3:35
A Place In The Sun (Vervins-Miller)	2:34
You'll Have To Face The Music (Hollestelle-Slipsteijnl)	2:16
Stonewall (Vermeulen)	5:19

Seite 2

Play With Fire (Jagger-Richard)	3:11
Never Been To Spain (Axton)	3:48
That'll Be The Day (Vermeulen)	3:52
Last Train To Clarksville (Rock 4761) (Boyce-Hart)	2:26
Turn Out The Lights (John & Johanna Hall)	4:41

Really I'm a professional musician and have worked for many years in Dutch recording studios and have also played in international groups such as the "Blizzards" and the "Flags". As a result of this I was involved in a number of international hits like "Bye, Bye, Baby", "It Happens Every Day", "Got To Get You Into My Life" etc.

I play piano and guitar.

Now I'm 28 and I think that's an age when I should try something on my own. So I've recorded a solo LP the music for which I have to a great extent arranged and played myself.

I was lucky. My Dutch record firm thought that what I had sung and played was so good that they released it not just in the Benelux countries but also internationally, in America, England, France, Italy and Germany.

Whether or not this is the start of an international career, I don't know. Anyway if it isn't... nothing will have been lost! At least I've got two pet cats at home and they love me above everything else. And they really don't care whether I'm famous or not!

Eigentlich bin ich Musiker, und viele Jahre habe ich in Studios in Holland und in internationalen Gruppen gespielt — z. B. mit den "Blizzards" oder den "Flags". Dabei kamen auch einige internationale Hits heraus, wie „Bye, Bye, Baby“, „It Happens Every Day“, „Got To Get You Into My Life“ usw.

Meine Instrumente: Klavier und Gitarre.

Jetzt bin ich 28, und das ist ein Alter, wo man einmal etwas alleine versuchen sollte. So begann ich mit den Aufnahmen meiner Solo-EP, deren Musik ich weitgehend selbst arrangierte und auch selbst spielte.

Ich hatte Glück: Meine holländische Schallplattenfirma fand das, was ich sang und spielte, so gut, daß sie es außer in Benelux auch international in USA, England, Frankreich, Italien und Deutschland veröffentlichte.

Ob dies der Anfang einer internationalen Karriere ist, weiß ich nicht. Aber wenn's nichts wird... auch kein Brünnchen. Ich habe zwei Katzen, die mich immer lieben. Und denen ist es völlig gleichgültig, ob ich erfolgreich bin oder nicht.

1 FLOODGATES

2 WITHOUT A TRACE

3 NOT THAT SERIOUS

4 FAST PLANES TO RIO

Mixed by J Robbins @ Magpie Cage Recording Studio,
Baltimore, MD

Mastered by Dan Coutant @ Sunroom Mastering

Layout by Honey Wagon Design Studios

All songs by Very Americans

2013 Songs In The Key of Marie (ASCAP)

115

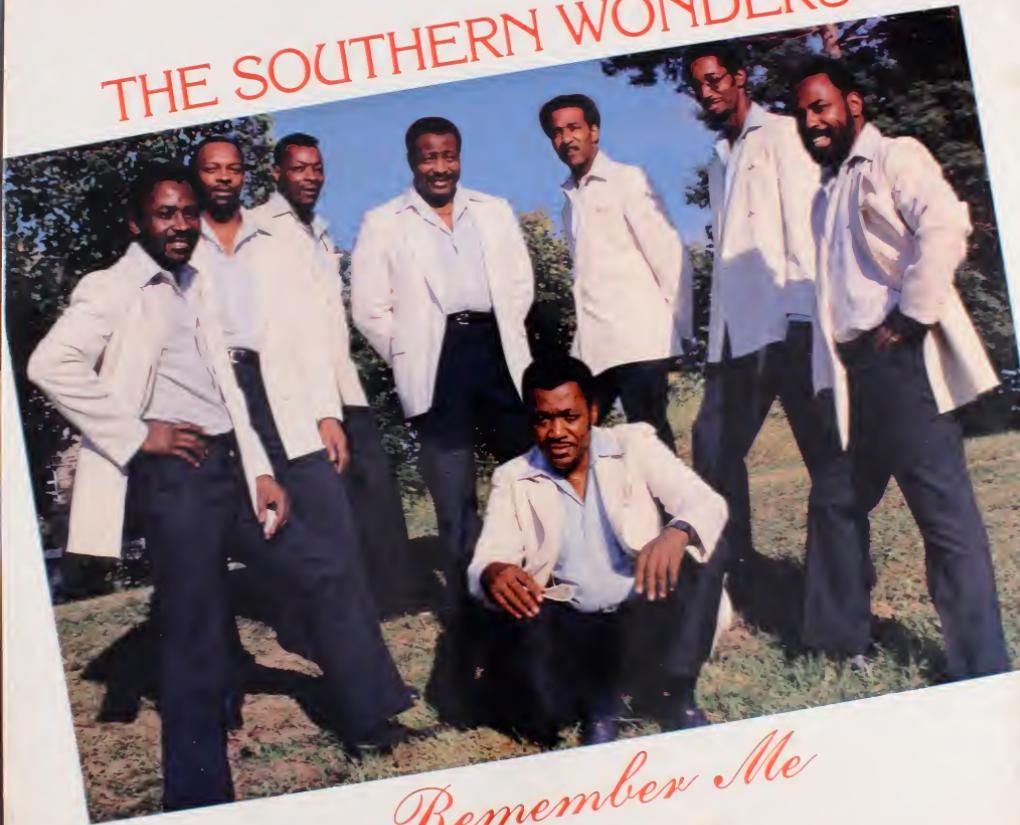
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PRAY
Virtue 32987

THE SOUTHERN WONDERS



Remember Me

STEREO



STEREO

Remember Me

THE SOUTHERN WONDERS

SIDE I PIV 50087-A

1. Go To Jesus 5:13 (Lead: Doug Truesdale)
2. Time 2:50 (Lead: Michael Randolph)
3. There Goes My Everything 7:38 (Lead: Lewis McIlwaine)
4. You Must Be Born Again 3:07 (Lead: Lewis McIlwaine)

SIDE II PIV 50087-B

5. I Want To Thank You Lord 3:18 (Lead: Willie Perry)
6. Seeking For Me 3:50 (Lead: Doug Truesdale)
7. Remember Me 3:41 (Lead: Doug Truesdale)
8. If The Lord Need Somebody 5:28 (Lead: Doug Truesdale)

All Songs Pub. by MARY HILL MUSIC (BMI) Except #3 & 4

THE SOUTHERN WONDERS

The Southern Wonders were organized 1942 under the management of the late Mr. Richard Coleman Sr. in the state of Virginia. Later he organized the Southern Wonders in Philadelphia, PA in 1952. That group at that time consisted of Lewis McIlwaine, Ed Massey, L.C. Davis, Robert Stinson, Scott and Richard Coleman Sr.

Since that time there has been a tremendous change in Personnel. The present group now consist of Lewis McIlwaine, Dub Truesdale, Willie Perry, John Scott, Michael Randolph, Andre Taylor, James Brown and Richard Coleman Jr. The Southern Wonders do well to represent some of the best of Philadelphia based gospel singing groups. They have dedicated their lives to serving God through their songs.

Personnel:

Lewis McIlwaine	Manager & Lead
Willie Perry	Assistant Manager & Tenor
Michael Randolph	Treasurer & Baritone
Dub Truesdale	Secretary & Lead
Richard Coleman	Tenor
Andre Taylor	Percussion
James Brown	Bassist
John Scott	Guitarist

We wish to thank everyone for their prayers and support.

For Engagements Contact:
Lewis McIlwaine, Manager
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Philadelphia, PA 19140
(215) 225-2753

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THE GERALD SISTERS
TREE OF LIFE



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THE GERALD SISTERS

TREE OF LIFE

SIDE ONE

1. I've got a right to the Tree of Life 5:24
2. I don't have nobody to depend on 6:26
3. Hold on 2:49
4. Walking with Jesus 3:23

SIDE TWO

1. Let's go to church 2:06
2. Bottle of tears 3:12
3. When the evening sun goes down 4:08
4. Jesus made me what I am 2:47

Guitar: Fred Williams

Bass: Paul Petty

Drums: Brian Williams

Keyboards: Rev. Hasan Griffin & Rev. Hassie Gerald

Recorded at Malaco Sound Studios, Jackson, Mississippi

Engineered by James Griffin and Rev. Hasan Griffin

Mastered at Anders by Larry Hill

For further information contact:

Betty Gerald

Route 1, Box 219

Mullins, SC 29574

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STEREO

SR 52085



skin burns

roy burns



skin burns • roy burns

Now and then in this fast, furious and insanely wonderful world of ours we stop and are attracted by life's vast miracles. Of all the miracles the most outstanding of course is the human being. In this case, the miracle is Roy Burns and the marvel of his drumming. In this case, the world is attracted by his message which he communicates through his talent as a percussionist.

I met Roy Burns a decade or so ago in his hometown, Kansas City. Since that time, Roy Burns has made great strides as a drummer. Today, he commands the respect of all musicians and has even gone on to gain recognition as the author of one of the finest texts ever published on the art of drumming. I have, since first meeting Roy, worked with him on a recital tour sponsored by the Rogers Drum Co. I know from first hand experience that his knowledge, love and interest, plus his masterful technique sets him in a class with all the great drummers of today.

Roy has already made his debut as a member of the great Benny Goodman organization and is currently appearing on the Merv Griffin television show. As for his future, we can be assured that Roy Burns will continue to create excitement and add his own unique rhythmical drive to our music.

SIDE A:

YOU ARE MY SUNSHINE — The intro is very clever both musically and drumming wise. The snare drum execution is clean and shows Roy's great technique. The arrangement is very musical.

CUTE — This showcases Roy Burns' tremendous flexibility. His effective "tap dance" rhythms are very expressive.

"AVALON" — The time here is excellent. This is my idea of how drums should be played on an up tempo, always playing for the soloist and then when it's the drums turn . . . well. Piano and tenor very strong here and the bass really walks.

SWINGTIME — Roy blends beautifully with the other members of the rhythm section. His backing especially behind the tenor is highly effective.

LIVING TIME — Closes the first set with the same well executed inventiveness as Roy displays throughout.

SIDE B:

GYPSY IN MY SOUL — Notice here the clarity and the beats in the cymbal work. The rhythm section makes the feeling perfect.

LIVE AT FIVE — A solid tempo for an old Basic tune. There is togetherness here and everyone knows just what's going on. This kind of swing will never die.

TAKE ME OUT TO THE BALL GAME — The foot work and hand technique here is letter perfect. Class A. He has complete control and command at all times. I should like to mention too the wonderful work of the rest of the group. The expression and taste is throughout of the highest caliber.

A final word about Mr. Burns. He is young, full of verve and ambition and he certainly deserves kudos for his efforts to date. My hat is off to . . . ROY BURNS.

— LOUIS BELLSON

Produced by Sonny Lester

OTHER ALBUMS YOU WILL ENJOY:



LOUIS BELLSON
BIG BAND JAZZ FROM THE SUMMIT
ROULETTE BIRDLAND (SR 52087)



CANDIDO
CONGA SOUL
ROULETTE BIRDLAND (SR 52078)



PEARL BAILEY & LOUIS BELLSON
PEARL BAILEY & LOUIS BELLSON — HAPPY SOUNDS
ROULETTE (SR 25187)



MONDAY NIGHT AT BIRDLAND (VOL. 1)
ROULETTE BIRDLAND (SR 52015)

JIMMY SMITH

BLUE NOTE 1563

at the organ

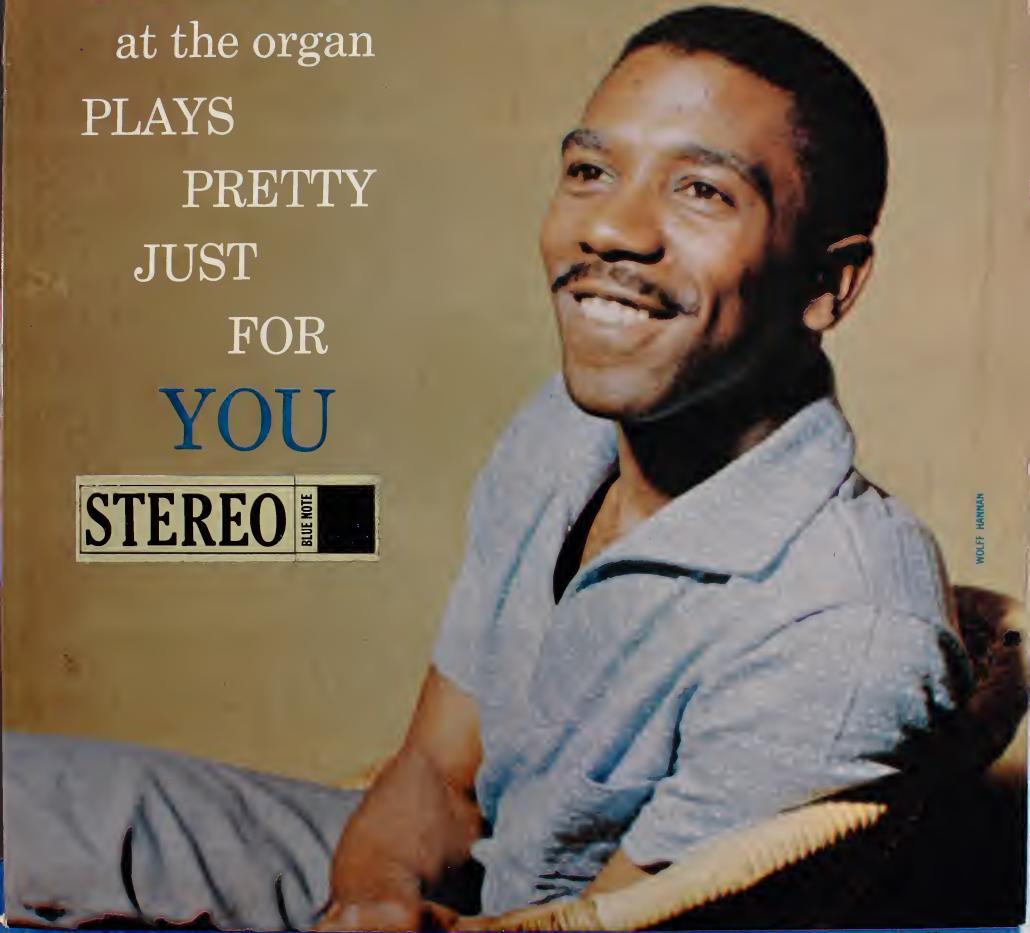
PLAYS

PRETTY
JUST
FOR
YOU

STEREO

BLUE NOTE

WOLFF HANNAN



JIMMY SMITH

PLAYS PRETTY JUST FOR YOU

JIMMY SMITH, organ; EDDIE McFADDEN, guitar; DONALD BAILEY, drums.

THE NEARNESS OF YOU THE JITTERBUG WALTZ EAST OF THE SUN AUTUMN IN NEW YORK

If you are one of the increasing legions of presold Jimmy Smith fans — one of those convulsed by his first album, converted by his second, and now awaiting his third — then you need to remember that this is the young man who gave new modern jazz dimensions to the Hammond organ. There is a need, though, to advise you in advance that in this new set Jimmy has something to offer that is entirely different from anything preceding it in his consistently successful series of Blue Note LPs.

The title tells the story — "Jimmy Smith Plays Pretty Just For You" on this LP, instead of an assortment of original and standard instrumentals, Jimmy has chosen for his vehicles a set of melodies that were all, at one time or another, familiar to the great American public.

The *Nearness Of You* is a Hoagy Carmichael melody first published in 1939. The 29 versions in my collection have a scope that indicates the breadth of its appeal, to everyone from Luis Armstrong to Duke Ellington, from Artie Shaw and his orchestra to Artie Shaw and his orchestra. Jimmy's treatment is a slow and totally interesting treatment of the melody. Throughout this album, incidentally, you will notice how expertly he manages to vary the moods, through the use of certain stops and through variation between chordal and horizontal styles. There is also on this one a guitar solo by Eddie McFadden, who joined the Smith Trio in January of 1957 and whom some of you may have met on *A Date With Jimmy Smith* (Blue Note 1547, 1548).

The *Jitterbug Waltz* was composed by Fats Waller and recorded on his penultimate session for Victor in March 1942; since then it has been seized spontaneously by numerous other jazz artists, though its original success was limited and, unlike the other items in this set, it never became a big popular song. Jimmie's treatment is a descending line of eighth notes, doing not swing and depends entirely on its melodic and harmonic charm; however, Jimmie plays it with more dynamic contrast than did Fats himself on the opening chorus and offers some varying variations on the melody in his second. Drummer Donald Bailey maintains a four-four technique for the most part; as a result there is an accent on 1 and 3 in the odd-numbered measures and on 2 in the even-numbered measures.

East of the Sun (West of the Moon) is a traditional melody that has been in constant jazz demand. Its lovely melody was composed by Brooks Bowmen, who died tragically young in 1937 at the age of 24; originally it was in one of the shows for which he wrote the music at Princeton, in 1935. Jimmie takes it at medium-bright tempo, belting out the melody first in chords, sympathetically gallantly in the second chorus with some interesting wine-bottle-shaped accents on the eighth note of each measure. At the fourth chorus McFadden takes over for a couple before Jimmie brings back the melody. This track is a fine example of Jimmie's and Eddie's ability to respect the original melody and/or harmonic basis while investing the performance with the unmistakable stamp of their own personalities.

Autumn in New York (1934) is one of the most popular hits written by Vladimir Dukelsky (Vernon Duke), whose dual life as classical composer and Tin Pan Alley hit honed his rendered him unique. Jimmie plays it with almost solemn majesty in the

opening chorus; Eddie has a conservatively pleasant interlude, and Jimmie takes it out in a solo. Jimmie makes you wonder who the hell he is, and he is the Mighty Jimmie on Organ like this; for there is just enough of the grandioso approach, tinged with just enough of the underlying jazz feeling, to achieve an ideal and rarely-found blending of schools.

Penthouse Serenade (When We're Alone) represents the collaboration of a native Londoner (Val Burton) and a New Yorker (Will Jason) in one of the big hits of 1931. Jimmie sympathetically melody line while Bailey applies a gentle bongo-on-cymbals beat. Jimmie's guitar solo is a fine example of his later reaches of his guitar for some introspective thoughts in the second chorus; he ad lib more freely in the third. The fourth and fifth chorus have Jimmie making Hines-like use of tremolo effects to bring a calmly swinging performance to a pleasant finale.

The Very Thought of You is the work of another British import, Roy (Chesney) Noble, who first performed it in 1934. It's an example of the kind of music that is best suited to the organ in the diatonic scale of the original key) reinforced by a sturdy harmonic substructure. McFadden introduces the melody, ad libbing slightly and gently. On the second chorus Jimmie scatters short phrases intriguingly through the first eight measures, rising to a fine crescendo at measures 15-16, then settling back into a mood of comparative serenity most of the rest of the way.

I Can't Get Started is, of course, another Vernon Duke composition, originally written for the piano and guitar players (because of the famous Benny Basigan version) cut soon after its publication in 1933 and later to every singer and jazzman. Jimmie plays a single-note melody line in the middle register but starts ad libbing pretty early in the game this time; the tempo is slow without ever seeming lethargic, and there are some pretty wild melodic patterns established. Guitar has a odd, bongo-like beat, and Jimmie cuts out chords for a frantic release, after which there is a return to the mood of the opening, leading into a grandioso ending.

Old Devil Moon, by Yip Harburg, published in 1946 as part of the score of *Finnian's Rainbow*, appealed immediately to jazzmen because of its surprise half-tone rise of key in measures 5 and 6. A Latin groove is set in the introduction; the tempo is bright. Eddie's guitar takes off effectively on the second chorus, Donald's drums kick in with a bang effectively, and Jimmie, one need hardly add, never stops coming on.

A few moments ago I implied that you are probably a pre-sold Jimmy Smith fan. What is important and valuable about this LP, however, is the fact that you may not be. Perhaps you were attracted by the idea that Jimmy Smith is playing these melodies prettily, just for you, and thus this is your introduction to an extraordinary young talent. So, if this is your first meeting with the Jimmy Smith Trio, all I need add is — welcome to the club.

—LEONARD FEATHER

Photo by FRANCIS WOLFF

Cover Design by TOM HANNAN

Recording by RUDY VAN GELDER

Users of Wide Range equipment should adjust their controls to RIAA curve.

PENTHOUSE SERENADE THE VERY THOUGHT OF YOU I CAN'T GET STARTED OLD DEVIL MOON

OTHER BLUE NOTE RECORDS BY JIMMY SMITH
YOU WILL ENJOY:

BLP 1512 JIMMY SMITH TRIO

The Way You Look Tonight, You Get 'Cho, Midnight Sun, Lady Be Good, The High and The Mighty, But Not For Me, The Preacher, Tenderly, Joy.

BLP 1514 JIMMY SMITH TRIO

The Champ, Bayou, Deep Purple, Moonlight in Vermont, Ready 'N Able, Turquoise, Bubbis.

BLP 1525 JIMMY SMITH TRIO

Judo Mambo, Willow Weep For Me, Lover Come Back To Me, Well You Needn't, Fiddlin' The Minors, Autumn Leaves, I Cover The Waterfront.

BLP 1528 THE INCREDIBLE JIMMY SMITH AT CLUB "BABY GRAND", WILMINGTON, DEL. VOL. 1.

Sweet Georgia Brown, Where Or When, The New Preacher, Rosetta.

BLP 1529 THE INCREDIBLE JIMMY SMITH AT CLUB "BABY GRAND", WILMINGTON, DEL. VOL. 2.

Caravan, Love Is A Many Splendored Thing, Get Happy, It's All Right With Me.

BLP 1547 A DATE WITH JIMMY SMITH, VOL. 1. WITH DENOLD BYRD, LOU DONALDSON, HANK MOBLEY, EDDIE MCFADDEN, ART BLAKEY, DONALD BAILEY.

Falling In Love With Love, How High The Moon, Funk's Oats.

BLP 1548 A DATE WITH JIMMY SMITH, VOL. 2.

I Let A Song Go Out Of My Heart, I'm Getting Sentimental Over You, Gossy Date.

BLP 1551 JIMMY SMITH WITH LOU DONALDSON, KENNY BURRELL, ART BLAKEY.

Summertime, There's A Small Hotel, All Day Long, Yardbird Suite.

BLP 1552 JIMMY SMITH WITH LOU DONALDSON, KENNY BURRELL, EDDIE MCFADDEN, ART BLAKEY, DONALD BAILEY.

Plum Nellie, Billie's Bounce, The Duel, Buns A Plenty.

A black and white close-up portrait of a woman with voluminous, curly hair. She has a gentle expression, looking slightly to the left of the camera. The lighting is soft, creating a classic, somewhat dramatic effect.

MEREDITH

ANOTHER
TIME

IN MEMORY OF ALEC WILDER

MEREDITH... ANOTHER TIME

All Of Us In It Together
Aren't You Glad You're You
It's So Peaceful In The Country
Rain, Rain (Don't Go Way)
Dear Bix
Lazy Afternoon
Where's The Child I Used To Hold
Love Is A Simple Thing
You Are There

While We're Young
Small Day Tomorrow
A Child Is Born
The Piano Player (A Thousand And One Saloons)
Some Day My Prince Will Come
Such A Lonely Girl Am I
Wheeler's And Dealers
I Was Doin' All Right
Skylark

Songs by

ALEC WILDER
LOONIS MCGLOHON
JIMMY VAN HEUBEN
JOHNNY BURKE
MARSHALL BARBER
DAVE FRISHBERG
JOHN LATOUCHE
JEROME MOROSS
JUNE CARRILL
ARTHUR SIEGEL
JOHNNY MANDEL
WILLIAM ENGVICK
MORTY PALITZ
FRAN LANDESMAN
THAD JONES
BOD DOWD
MEREDITH D'AMBROSIO
LARRY MORBY
FRANK CHURCHILL
IRA GERSHWIN
GEORGE GERSHWIN
JOHNNY MERCER
HOAGY CARMICHAEL

Something insistently strong about this record resists complete defatuation. The more you listen to it, the more it becomes an experience of the spirit, and I have listened to it 50 to 70 times, and it simply stays crisply fresh and savory. It just grows on you! Others have also happily reported this same situation, but without clear reasoning. It just happens!

In a related context, Meredith d'Ambrasio's music has tugged new ears. Namely, when I first listened to her on her radio show, her album *Lost In His Arms*, and played it on KJAZ radio during the past six months, listeners have called to express enthusiasm over her recordings. Indeed, she has a site, www.alecwilder.com, where she can be seen and heard and what else has she recorded have been other effects.

Born in Boston, her birthplace, has also been her

professional center for twenty odd years, singing mainly in her home state; e.g., Copley Plaza in Beacon Hill, one of her mainstays. However, she has certainly traveled to a variety of places in the near future, since the word about her is spreading with acceleration.

Borne by parents in the entertainment professions, Meredith was given a piano

and started singing at age six. Records by

Elia Kazan and Billie Holiday were among

a collection of jazz records lying around

the house.

Very early on, a deepening interest and knowledge of jazz led her to study with two of her earliest, influential jazzmen: Symphonic Sid and Father Norman J. O'Connor, the jazz priest of Boston University. As I heard her tell it, "I was born down town." Today her song repertory exceeds 2000.

Meredith says she is more of a singer than a pianist and never had formal voice lessons, only piano. She went with her mother to see Silver's work, Art Tatum, and Bill Evans were sources of inspiration, too. Along the way, she learned by discovering the chords they played. With her natural ear and musical taste in music, it is no surprise to find her songs unencumbered by commercial compromise. Her artistry in telling the truth in writing a song, and to tell a story, well, you just have to convincing thespian. Meredith is elegantly able to project a song's meaning by getting inside of it and translating the words on a page into one of illumination.

Every word and line is enlivened with warm expressive familiarity and shading. The words are interpretive fingers and substance. *Lazy Afternoon* and *It's So Peaceful In The Country* are my favorite examples of her quality. Originally, she sings the word "skylark" like a bird. It sounds like the voice of a real loon ornithologically speaking.

Meredith's voice is indeed an unusual interesting voice imbedded in jazz tradition, recalling

nuances of Anita O'Day and Irene Kral, among others. At the mention of the late Ma. Kra, when I heard twice a magnificent interpreter, Meredith said, "I think it's like Shelly Manne. We have very low voices." The two have the same range. The shadow of Kral, however, is kept in perspective, even though Meredith sings in her style along the way.

The appealing program of songs on the album reflects her meticulous choice making, beginning with the title track, "All Of Us In It Together," the first song identified with Alec Wilder either by lyrics or both. "It's all spiritually strange because most of us have followed people in life who had every thing to do with Alec. For the last year and a half, I've been surrounded by Alec and I was asked to perform my own songs. I thought we were sure he would enjoy its affinity to his music. I was very unhappy that he died as I had wanted to meet him. Also, I wanted to sing his songs in his style, in his manner. Although not recording just his songs alone, I also love Dave Frishberg, Hoagy and the rest. Her own turn, *The Piano Player* is an attractive &..."

"Alec's lyrics to Thad Jones' beautiful *A Child Is Born* put me into another world when it says, 'one work of art can move this man had to be very very sensitive.'

Wilder died in December 1980. Through his life he placed premium value on three major influences: his young wife, his mother, and *The Songs*, heretics, all right in line with these values. The listener will be able to pick these out promptly as the natural bonds with the pristine and the natural, the mother and the child, and childhood culture are singularly warm and extra-perceptive.

The album teems with melodic life. It is blithesome, joyful, rhythmic and full of rhythm. Especially enjoyable is the unforced, unhammed beauty of Meredith's slow things and ease with which she can juxtapose varying moods. Her and Meredith d'Ambrasio's lyrics are really important, but if the tune isn't right, there's no magic in it." In this album we have both the ingredients plus Meredith's magic: the perfect blend.

-HERB WONG
Jazz Times and
KJAZ Radio San Francisco

CREDITS

Produced by Springer-Music and Publishing Co.
Recorded by Wil Newton
Photograph by Santa Steven
Cover design and photo by Christopher d'Ambrasio
Released on January 6, 1981, in Christopher Lydon's Beacon Hill home on his beautiful Gratiotian concert grand. Special thanks to Carl Olson, Jimi, Herb Wong, Jane Norton, Tony Cimino, Christopher, Herb Wong, Ron Hinton, Ronni Awors and Bob Rosenblatt.

Ron Lichtenstein
Another Mile



Ron Lichtenstein
Another Mile
(Terry's Song)

Another Mile
My heart is slightly broken, my shoes are rather new,
The road I've traveled down is long, what's this man to
The way we live, you know, ain't right,
Now 'ow's a sin.
Live you to win?
You've got to lose,
And the sun is in m-

The way we were
So how's this man?
And the tear is at my heels,
There's a tear upon my cheek,
But I go another, ready go another,
Our time is full of fighting, I ready go another,
The tears we shed would fill the seas,
From swill to swill tide, it's hard for me to hide.
You know just what I'm feeling,
And the wind.....
The road I'm travelin' down now looks a little green,
The wind blew away the clouds, the sky - it can be seen.
The past, well, it happened,
Who can ever tell?
I'll keep a travelin' down the road,
Some day I may do well.
And the wind.....

Grand Prix Records

Side 1
BENEATH THE
DANCE WITH ME (2:22)
FADE AWAY (2:19)
TWO BROTHERS (2:29)
WHERE WOULD I BE? (3:08)
Side 2
CATCH YOU IN THE WIND (3:33)
WALLS AND PEOPLE (2:27)
A GIRL LIKE ME (2:13)
THE KING OF ROCK (3:57)
ANOTHER MILE (3:57)
Produced by Arlen Roth
All songs by Roth
All selections published by Large Music (ASCAP)



"Another Mile" is for the memory of Terry Fox. During the recording of this song there came from Canada a dramatic saga of one young athlete who had lost a leg to cancer. Now, to focus public attention on lighting the disease, Terry began the "Marathon of Hope" by running across Canada. The media picked up the story and, wherever around the world, followed his progress. However, before Terry had completed the challenge, cancer cut him down. But to people everywhere, he showed "Another Mile".

Traveling down an open highway
Biting into the yellow sun,
But I can't taste it, till so my way.
And when I go you will know
By the song that I sing,
By the tears in my eyes,
By my laughter, I was king
And when I go, you will see
All my travels left behind,
All the joy not forgotten,
All the love that was mine.

THE ORIGINAL SOUND TRACK ALBUM



METRO-GOLDWYN-MAYER PRESENTS
DAVID O. SELZNICK'S
PRODUCTION OF MARGARET MITCHELL'S

"GONE WITH THE WIND"

MUSIC COMPOSED AND CONDUCTED BY MAX STEINER



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This MGM limited edition contains the official 32 page illustrated program of color photographs and text.



1E-10 ST

An Original Sound Track Recording From The MGM Film

Kismet

Fate • Not Since Nineveh
Baubles, Bangles And Beads
Stranger In Paradise • Gesticulate
Night Of My Nights • Bored • The Olive Tree
This Is My Beloved • Sands Of Time



© Metro-Goldwyn-Mayer, Inc. 1955



M/MS-526

An Original Sound Track Recording From The

MGM Cinemascope Film

KISMET

side one

1. Fete
2. Not Since Nineveh
3. Baubles, Bangles And Beads
4. Stranger In Paradise
5. Gesticulate

Howard Keel
Dolores Gray
Ann Blyth
Howard Keel, Ann Blyth & Vic Damone
Howard Keel

1. Night Of My Nights
2. Bored
3. The Olive Tree
4. This Is My Beloved
5. Sands Of Time

Vic Damone
Dolores Gray
Howard Keel, Ann Blyth & Vic Damone
Howard Keel

MGM Studio Orchestra & Chorus

conducted by Andre Previn
A. R. Coordinator: Irv Stroiner
Director of Engineering: Val Valentini

■ The romantic and Arabian Nights-style plot of *Kismet* has enthralled audiences since it was first produced as a drama in 1911. More lustre was added to it in 1953 when Robert Wright and George Forrest gave it a musical setting by adapting the music of Alexander Borodin for a Broadway stage production that became an immediate success. And when Howard Luster was brought to it when M-G-M transferred it into a lavish movie musical in color and CinemaScope starring Howard Keel, Ann Blyth, Dolores Gray and Vic Damone.

Kismet, in its musical form, was a natural for a film adaptation because it had all the ingredients necessary for success: exciting music, dynamic stars and a screen full of color and action. It is to the credit of the music's adaptors, the aforementioned Robert Wright and George Forrest, that Howard Luster, with supervisory musical segments of the film, that nothing is lost in this original soundtrack recording.

The composers, also, have managed to turn out several tunes that have made an important mark on America's popular music scene. Listen to Howard Keel, Ann Blyth and Vic Damone sing *This Is My Beloved*, or Ann Blyth and Vic Damone's duet of *Stranger In Paradise*, or Ann Blyth's solo of *Baubles, Bangles And Beads*, or Dolores Gray's *Not Since Nineveh*, to cite just a few of the numbers in this glamorous score. You'll see that from such material and such singers, long-lasting and ever-appealing songs are made.

side two

1. Night Of My Nights
2. Bored
3. The Olive Tree
4. This Is My Beloved
5. Sands Of Time

Vic Damone
Dolores Gray
Howard Keel, Ann Blyth & Vic Damone
Howard Keel



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M/MS-530



This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature.

FORD DEALERS' FILM SERVICE



CARE OF YOUR SLIDE FILM PROJECTOR

The following rules should be observed in the care of your slide film projector:

- (1) Be sure to check voltage of available current before connecting the machine (110 volt, AC, 50-60 cycles).
- (2) Be sure that film is rolled with dull side out, and with first picture on the outside.
- (3) Clean lenses regularly.
- (4) Change needles frequently.



SERVICE

Should service be necessary, any local radio repair shop can usually service a slide film projector adequately. If for any reason repairs cannot be made quickly and easily, return the complete unit to the manufacturer.

VACATION BY TRUCK



Summer Time! Vacation Time! What are you planning to do? Where are you planning to be? And will your budget stand the added strain of two weeks at the beach, or at the mountains, or on the open road?

Stake yourself to the best vacation you've ever had with the added commissions which

result from the sale of trucks and commercial cars. This film takes the "mystery" out of truck selling—shows you how you can "Vacation By Truck."

(The Ford Motor Company, whose policy is one of continuous improvement, reserves the right to change specifications, design or prices without incurring obligation.)



VOL. 58
X 5

13000
1/2/63

137
1/1/63
137

137
1/1/63
137

VOL. 60
T 5



VOL. 60
T 7



TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

RECORD 1

Tape recorded interviews with Ford Dealers who are currently merchandising Used Cars at a profit.

These interviews cover the following subjects:

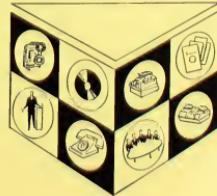
SIDE 1

Band 1: "Attitude"

Band 2: "Wholesaling"

SIDE 2

"Appraisal"



* A recording only.

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

RECORD 2

Tape recorded interviews with Ford Dealers who are currently merchandising Used Cars at a profit.

These interviews cover the following subjects:

SIDE 1

"Appearance Reconditioning"

SIDE 2

Band 1: "Display"

**Band 2: "Balanced
Inventory"**

Band 3: "Pricing"



* A recording only.

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

RECORD 3

Tape recorded interviews with Ford Dealers who are currently merchandising Used Cars at a profit.

These interviews cover the following subjects:

SIDE 1

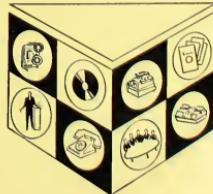
Band 1: "Advertising"

**Band 2: "Sales Direction
and Solicitation"**

SIDE 2

Band 1: "Finance Selling"

Band 2: "Public Relations"



* A recording only.

PRESENTING the PRODUCT

*Recorded Field Reports on successful methods of
Product Presentation
as practiced by top-profit salesmen covering:*

BAND 1-Getting into the Presentation

BAND 2-Making the Presentation

BAND 3-Making the Presentation Stick

BAND 4-What Competition is Doing

*** A Recording Only.**





Successful salesmen from across the country tell...
"HOW THEY SELL WHAT THEY'VE GOT"

Specific techniques for selling specific units

***A recording only**

The opinions and techniques recorded here are those of the men who made these statements and not necessarily those of Ford Division of Ford Motor Company nor of Wilding-Henderson, Incorporated.

NOTE:

The sound of a "beep" occurs at places throughout this record. You may wish to stop the record each time the beep sounds and discuss the point which had just been made.





“SUSPECT... or PROSPECT”

**What Top Profit Salesmen
do about Qualifying...
The methods they employ
to save time, avoid
mistakes and build more
gross into the deal.**



A Black and White Slidefilm





“WRITING PROFITABLE DEALS”

SIDE 3: "Working the Customer for Profit"

SIDE 4: "Selling Finance and Insurance"

SUCCESSFUL SALESMEN TELL HOW TO GO FROM THE INITIAL DEAL TO A FINAL ORDER WITH A GOOD PROFIT BY WORKING THE CUSTOMER . . . AND BY SELLING FINANCE AND INSURANCE.

* *A Recording Only*



The statements made on this record do not necessarily reflect the views of Ford Division, Ford Motor Company, nor of Wilding-Henderson, Inc.

“WRITING PROFITABLE DEALS”

SIDE 1: "The Order Form as a Guide to Trading"

SIDE 2: "Setting the Stage for Profit"

SUCCESSFUL SALESMEN TELL WHY AND HOW THEY USE THE ORDER FORM AND CREDIT STATEMENT TO GUIDE THEIR TRADING, TO HELP WRITE MORE PROFITABLE DEALS, AND TO MAKE LASTING CUSTOMERS OUT OF EVERY BUYER

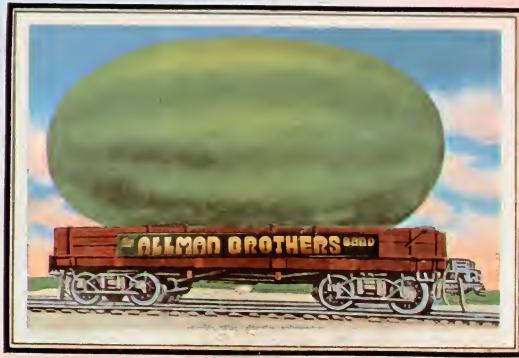
— INCLUDING SPECIFICS ABOUT WHAT UNIT TO BASE THE INITIAL DEAL ON . . . AND WHERE TO START THE PRICE TRADING .

* *A Recording Only*



The statements made on this record do not necessarily reflect the views
of Ford Division, Ford Motor Company, nor of Wilding-Henderson, Inc.





EAT A PEACH

DEDICATED TO A BROTHER

Side One

1. Ain't wastin' Time No More**

Gregory L. Allman—No Exit Music Co., Inc., BMI

GREGG ALLMAN, Vocal, Piano and Organ

DICKY BETTS, Slide and Lead Guitars

BERRY OAKLEY, Bass

BUTCH TRUCKS, Drums and Percussion

JAI JOHANNY JOHANSON, Drums and Congas

2. Les Brers in A Minor*

Dicky Betts—No Exit Music Co., Inc., BMI

DICKY BETTS, Lead Guitar and Monkey Skulls

GREGG ALLMAN, Organ

BUTCH TRUCKS, Drums, Tympani, Gong and Vibes

BERRY OAKLEY, Bass

JAI JOHANNY JOHANSON, Drums and Congas

3. Melissa**

Gregory L. Allman—No Exit Music Co., Inc./Sherlynn BMI

GREGG ALLMAN, Vocal, Acoustic Guitar, Piano and Organ

BERRY OAKLEY, Bass

DICKY BETTS, Lead Guitar

BUTCH TRUCKS, Drums

JAI JOHANNY JOHANSON, Drums

Side Two

1. Mountain Jam'

D. Leitch/G. Allman/D. Allman/D. Betts/J. J. Johanson/

B. Oakley/B. Trucks—No Exit Music Co., Inc./

Theme from FIRST THERE IS A MOUNTAIN,

Peer International, BMI

DUANE ALLMAN, Slide and Lead Guitar

GREGG ALLMAN, Organ

DICKY BETTS, Lead Guitar

BERRY OAKLEY, Bass

BUTCH TRUCKS, Drums and Tympani

JAI JOHANNY JOHANSON, Drums

Side Three

1. One Way Out*

Song by Williamson—Arc Music, BMI

GREGG ALLMAN, Vocal and Electric Piano

DUANE ALLMAN, Slide Guitar

*Recorded Live at Fillmore East, N.Y., N.Y. by Special Arrangement with Bill Graham
Remote Recording by Location Recorders *Engineers: Aaran Baran, Larry Dahlstrom

**Recorded at Criteria Studios, Miami, Fla. *Engineers: Howie Alpert and Ron Albert

Special Thanks to Johny Sandlin

All Arrangements by the Allman Brothers Band

Produced by Tom Dowd by Special Arrangement with Phil Walden and Associates, Inc.
Album Design and Illustrations by Jim Flournoy Holmes and

W. David Powell/Binder Graphics

Special Thanks to: M.L.

The Allman Brothers Band Personnel are: Road Manager, Willie Perkins
Equipment and Stage—Kim Payne, Joe Dan Petty, Red Dog
Sound Engineering—Mike Calahan, Twigg, Tally

DICKY BETTS, Lead Guitar

BERRY OAKLEY, Bass

BUTCH TRUCKS, Drums

JAI JOHANNY JOHANSON, Drums

2. Trouble No More*

McKinley Morganfield—Arc Music, BMI

GREGG ALLMAN, Vocal and Organ

DUANE ALLMAN, Slide Guitar

DICKY BETTS, Lead Guitar

BERRY OAKLEY, Bass

JAI JOHANNY JOHANSON, Drums

BUTCH TRUCKS, Drums

3. Stand Back**

Gregory L. Allman/Raymond Oakley—No Exit Music Co., Inc., BMI

GREGG ALLMAN, Vocal, Organ and Electric Piano

DUANE ALLMAN, Slide Guitar

DICKY BETTS, Lead Guitar

JAI JOHANNY JOHANSON, Drums and Congas

BERRY OAKLEY, Bass

4. Blue Sky**

Dicky Betts—No Exit Music Co., Inc., BMI

DICKY BETTS, Lead Vocal and Lead Guitar

DUANE ALLMAN, Lead and Acoustic Guitar

BERRY OAKLEY, Bass

GREGG ALLMAN, Vocal, Organ and Electric Piano

BUTCH TRUCKS, Drums and Tambourine

JAI JOHANNY JOHANSON, Drums

5. Little Martha**

Diane Allman—No Exit Music Co., Inc., BMI

DUANE ALLMAN, Acoustic Guitar

DICKY BETTS, Acoustic Guitar

Side Four

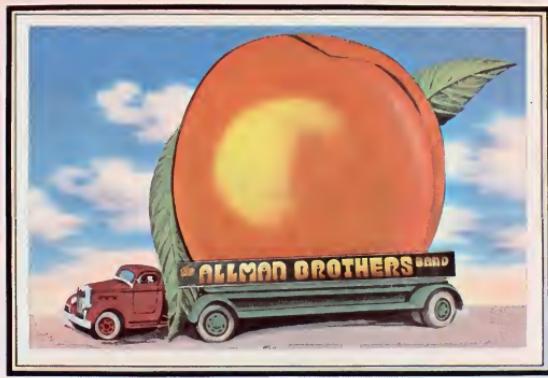
1. Mountain Jam Cont'd.*

D. Leitch/G. Allman/D. Allman/D. Betts/J. J. Johanson/

B. Oakley/B. Trucks—No Exit Music Co., Inc./

Theme from FIRST THERE IS A MOUNTAIN,

Peer International, BMI





BILL BYRON

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INCLUDES: BERMUDA BIRDS, TREE FROGS, WHALES & GOMBEYS

Bermuda Is Another World, Montreal, The Last Farewell, St. Michael's Mount
Run Outside, You Used To Be A Rolling Stone, Yellow Bird,
On Christmas Eve, Fly Spirit Fly, Laugh At The Way That You Are,
Goodbye Bermuda Goodbye, Harvest Of The Whales, Red Sails In The Sunset

PRESENTING THE
CARLTON REESE SINGERS
IN
“PASS GOD’S LOVE ON”



About The Singers And Director . . .

The Carlton Reese singers are dedicated to spreading God's message through song. The group has existed for approximately twelve years and is well respected for their contribution given to lift the hearts of men all over the country, telling them that God lives and is ever shining in the soul of everyone. The singers are versatile and believe that God can do anything but fail and they share God with every one they meet. They tour various sections of the country annually.

Carlton Reese is a song writer, arranger and composer of a variety of compositions which have been rated superior by many. He not only writes but is a humanitarian. People are amazed at the unique talent of Reese. He is chairman of the in-service program for Junior High Social Studies in Shelby County and is a very efficient instructor. The entire Reese family is known in Birmingham and abroad for its natural and trained talent.

It is indeed a pleasure to present a truly creative and multitalented group, they constitute the real thing on this album with gospel music. Sit and relax as God works through them for you and others.

SIDE I

"PASS GOD'S LOVE ON"	Arr. Reese
Jean Parker, Lead 4:22	
"FILL MY CUP"	Arr. Reese
Eugenia Reynolds, Soloist 2:45	
"TRY JESUS"	Arr. Reese
Carlton Reese, Lead	
"IF I CAN HELP SOMEBODY"	Arr. Robinson
Sandra Robin 1st 5:30	
"A CHARGE TO KEEP JIAVE"	Arr. Hendricks
Joe Hendricks, Soloist 4:50	
"SURELY GOD IS ABLE"	Angelic, Reese
Gloria Fikes and Laundry Cameron, Lead 3:50	



SIDE II

"BECAUSE HE LIVES"	Arr. Reese
Amos Webber, Soloist 5:45	
"IF YOU JUST HOLD OUT TILL TOMORROW"	
Irene Henry, Lead Traditional	
"GOD KNOWS ALL ABOUT ME"	Traditional
Jean Whitlow and Sandra Robinson, Soloist 4:30	
"I'VE GOT JOY LIKE A RIVER"	Traditional
Hattie Gaines, Lead 3:30	
"I KNOW WHO HOLDS TOMORROW"	Back Home
Carlton Reese, Soloist 3:20	

Director and Manager: Carlton Reese 1106 4 Court, West, Birmingham, Alabama 35204
 Business Manager: Rudolph Bailey (205) 328-8268
 Coordinator: Lena Robinson (205) 251-8491
 Music Staff: Carlton Reese, George McCull, Sandra Robinson, Amos Webber, Rudolph Bailey, Irene Henry, Gloria Fikes, Jean Parker, Laundry Cameron and Alonso Cunningham
 Organ and Piano: Lena Fikes, Brenda Banks and Carlton Reese. Sylvesta Austin, Counselor
 Drums: Cleveland Smith—Banjo: Delos Smith—Banjo Player: Level Jenkins
 Photographer: Joe Ab—Recorded By: Boutilwell Recording Studio, Birmingham, Alabama

DEDICATED TO
DEACON WHILEY MCKNTRY

Deacon Whiley McKntry is a source of inspiration to all of us for he loves humanity and God. He has been the musical success of choirs and groups over America and abroad. We pay special tribute to him and his wife Gertrude

IN HONOR OF
MR. THEODORE ROBERT REESE, JR.

Mr. Theodore Robert Reese, Jr. was loved by many who knew him for he was a kind and gentle man. His love and compassion shall long be remembered as a devoted brother, friend and the service he gave to his fellowship. He too was a great musician.

IN HONOR OF
MRS. MAMIE MCGEEHEE

Mrs. Mamie McGehee has done her work and the world still speaks for her through the many services she has given. Religious, singers, family, church, and friends. Her kind spirit shall linger forever.

Pre-school Fitness

**Melody
House**

Recordings

MH-61

HAMMETTS



Pre-school Fitness

PRE-SCHOOL FITNESS is a unique recording, produced with the very young in mind. The album is filled with sound effects through and through. Children will be walking like a gorilla through an African jungle with the sound of tropical birds, African tom toms and of course the great gorilla. They will be jumping like Funny Frog with the feel that they are actually in a pond setting. The activities and exercises are each fun and exciting. No classroom should be without this fantastic album!

SIDE ONE

JUMBO ELEPHANT - Children will imagine an elephant walking through a jungle with the sounds of tropical birds and elephants trumpeting imitated. Bend the trunk of the body over the head, then bring the trunk down so the wide steps like an elephant. This exercise will strengthen the back, leg, arm and feet muscles and help coordination.

SILLY RABBIT - Stand straight, raise up on toes, put hands behind head and hop on silly feet. The activities will strengthen the leg and back muscles.

TIGHTROPE WALKER - Stand on the floor with chalk, or use a suspended balance beam, walk the tightrope without losing your balance. Put your arms out to the sides, then bring them in front of the other, and keep your knee from turning inward. If you fall, just turn around and get off the line or you will be falling off. This is good for a beautiful walk and the development of balance and coordination.

BREATHE DEEP - Stand up straight with your arms above your head, your feet shoulder width apart, let your head drop down, then bring it up, let your head and arms drop forward and blow out the air.

HELICOPTER TWIRL - Stand with legs together, arms out sideways if in the shoulders. Keep the arms stiff and turn the body from side to side. Turn around and move up and down on your toes imitating a helicopter to the actual sound of a helicopter. This is good for the development of the back and feet muscles.

GORILLA WALK - Keep your body turned in front, instead of it, if it will have to walk, putting its weight on the outer edges of its feet and turning in its toes, like a gorilla. The song is to be sung on the sides of the feet, when done correctly, it will sound like a gorilla.

LISTENING SOLDIER - Keep your body ready erect with your hands at your sides, sit up straight, keep your head high, but keeping your back straight. This song is to be sung, listening, good posture, and to walk erect.

* **BREATHE DEEP** - FUNNY FROG - A frog jumps by squatting on the ground with its legs bent under it, then suddenly jumps up into the air, spreading its legs, then landing on its squatting position, jumping Funny Frog. All muscles in the legs and back are engaged in this exercise.

PONY RIDE - Imagine a pony, trot and then suddenly breaks into a gallop. The song is to be sung, listened and the child develops a sense of timing and pace.

* **BREATHE DEEP**



33 1/3 RPM LP Custom Pressed in USA
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for tonal excellence.

MH - 61



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819 N. W. 92nd • Oklahoma City, Ok 73119

SIDE TWO

SWAYING WILLOWS - Put your legs together, raise your arms above your head and imitate limbs. Now sway from side to side like a swaying in the breeze. An exercise for the arms, back and abdomen.

MOUNTAINEER - This selection uses a different activity to the first. It is a good exercise for the back and abdomen.

The activities include climbing, swimming, running and wading, wading, engaging all muscles.

BREATHE DEEP - **CATCH A FIREFLY** - An exercise to strengthen the grip. Open your hands wide and then close them very fast, keep them open again.

ROWING - Sit down in your boat and cross your legs. Use your arms to pull the oars in and then push them out again.

Watch out and sit up straight. Strengthens back, arm and shoulder muscles. Children may stand facing holding hands and then swing arms up and down.

BREATHE DEEP

CUTTING WOOD - With your legs spread apart, imagine you have an axe in your hand, spread your arms wide and then bring them high and then down and then bring them down and then bring them high again as hard as you can. Trains arms and abdominal muscles.

THE EXERCISE WAY - Kneel down, sit on your heels, stick your stomach as far as possible and then stand up and push your arms in and out. Use your arms to move your body and train arm muscles and to improve posture.

BOOGIE WOOGIE BEAR - A fun exercise with the commands "Lift your head, lift your feet, lift your arms, lift your legs, touch the floor, stomp your feet!" Give the commands. An enjoyable exercise and a great song.

* **BREATHE DEEP**

PAM TIMS received her music education from the University of Oklahoma and Oklahoma State University. Her writing and singing are new and exciting and loved by children of all ages. An album produced by Pam is sure to brighten up a child's day as well as to provide an excellent vehicle for Physical Fitness. Because of her finesse and talent, she is in demand to conduct workshops and may be contacted through Melody House Publishing Company.

SIDE I

JUMBO ELEPHANT

SILLY RABBITT

TIGHTROPE WALKER

BREATHE DEEP

CATCH A FIREFLY

ROWING

BREATHE DEEP

CUTTING WOOD

THE EXERCISE WAY

BOOGIE WOOGIE BEAR

BREATHE DEEP

SIDE II

SWAYING WILLOWS

MOUNTAINEER

BREATHE DEEP

CATCH A FIREFLY

ROWING

BREATHE DEEP

CUTTING WOOD

THE EXERCISE WAY

BOOGIE WOOGIE BEAR

BREATHE DEEP

Credits

Musical Director & Composer: Pam Tims

Produced & Engineered by: David Powell

Narration by: Mike Parker

Piano, Organ & Synthesizer: David Powell

Bass: Maurice Love

Drums: Wes Holland

Acoustic Guitar: Rick White

Vocal: Pam Tims

Recorded at Producers Workshop,

Oklahoma City, Okla.

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WASHBURN
NASHBURG
7772

THE SALEM TRAVELERS

OF CHICAGO, ILLINOIS

Let Jesus Come Into Your Life



"COME AND GO WITH ME TO MY FATHER'S HOUSE."



CHESTER FEEMSTER & ROBERT DIXON

SIDE A:

1) Let Jesus Come Into Your Life

(Lead: R. Dixon, C. Feemster)

2) I'm So Glad

(Lead: C. Feemster)

3) Don't Disappoint The Lord

(Lead: R. Dixon)

4) Thank You Lord

(Lead: R. Dixon, S. Hanchett, C. Feemster)

SIDE B:

1) Hungry Child

(Lead: C. Feemster)

2) God Makes It Possible

(Lead: S. Hanchett, C. Feemster)

3) As For Me And My House

4) New Highway

(Lead: R. Dixon)

MUSICIANS:

Drums: Greg "BoBo" Harris & Clifton Clay

Bass: Lester Lands, Michael Newman & Jesse McDaniel

Guitar: Michael Newman, Bill Ford & Lester Lands

Keyboards: Jesse McDaniel & Paul Smith

Percussion: "BoBo"

SINGERS:

TWS Choir

PRODUCED BY: Salem Travelers and TWS

Special thanks to **TOGETHER**

ASSOCIATE PRODUCERS: **HALWIN PRODUCTIONS**

Album Cover Design: **Willie Riley/L.J. McBee**

Album Photography: **Willie Riley**

Recorded at **Woodland Sound Studios, Nashville, Tennessee**

**NASHBORO
RECORDS**

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NASHVILLE, TENNESSEE

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NASHBORO 7272

THE SALEM TRAVELERS

OF CHICAGO, ILLINOIS

Let Jesus Come Into Your Life

The rich, Soulful and highly Spiritual Sound of the Salem Travelers originated in Chicago. This sound is still very present on this new album. Unchanging like rare wine, but getting better with the times, the Soulful Salem Travelers continue to thrill their many fans and glorify the Lord; for they are very mindful of the fact that the Lord commanded us to "make a joyful noise unto the Lord." Psalms 100:1.

This album, "Let Jesus Come Into Your Life," is a call by the talented Salem Travelers to christian discipleship. The beautiful and inspiring words to the songs on this album offer hope to the wayward sinner and help for the backslider. The Salem as they are sometimes called, were founded over 20 years ago in Chicago at the Salem Baptist Church by lead singer Chester Feemster. They are dedicated and deeply convicted to their craft. Their job, as they have tried to demonstrate over the years, is to try and save souls. Today they remain un-daubed by the many tempting and various sound of secular music. They seem to insist, "We will not bow to you, Satan!" The splendid vocal levels of Robert Dixon and Chester Feemster are most remarkable.

This collection of gospel songs contains something for the whole family. Having appeared numerous times on radio and TV, and traveling the length and breadth of this country to sing gospel music, they definitely aim to please. They have appeared on the same stages with the gospel greats of our time such as: The Reverend James Cleveland, Shirley Caesar, The Mighty Clouds of Joy, Andre Crouch, and so many others.

My hat goes off to Robert and Chester and the Salem Travelers for this great album because they seemed to be destined to "move on up a little higher."

Willie Riley
Chicago, Illinois



THE SALEM TRAVELERS OF CHICAGO, ILLINOIS

Stereo

VB-1001

VINCENT BARLOW

Head And Heart





A BEAUTIFUL LIFE

Judy Lynn

"I am the Light of the World"
John 8:12

A BEAUTIFUL LIFE

"I am the Light of the World" John 8:12

Side A

1. A Beautiful Life
2. Family Bible
3. Wait a Little Longer, Please Jesus
4. Let Me Live
5. Jesus Loves Me

Side B

1. Rise Again
2. He was there all the time
3. I'll Fly Away
4. Pentecost
5. Come Holy Spirit

Piano	Dumpy Rice
Bass	Dennis Whitaker
Drums	Kenny Bonner
Guitars	Vic Clay, Steve Hale
Steel Guitar	Dale Wagner
Mandolin	Paul Patterson
5 String Banjo	Paul Patterson
Strings (arranged & played)	Jr. Bennett

Vocals	Jan Shrode
	Debbie Wesselman
	Kay Roback
	Rosie Cadie
	Dennis Whitaker
	Vic Clay
	Carl Novak
	Tulley Edwards
	Carol Rawlings
	Larry Spears
	June Spears

Vocals Arranged by Junior Bennett

Produced & Engineered	Jr. Bennett
Photo Cover	John Wagner
	Impact Photo
Cover Design	John Meier
Mastering Engineer	Tim Hinds



Artist Recording Co. 320 Mill Street Cincinnati, Ohio 45215

JUDY LYNN

UNITED
ARTISTS
RECORDS

COMEDY SERIES

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in your eye*



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HIGH FIDELITY



UAL 4089

Louis Nye is a man who, in a field where versatility is a recognized asset, is considered a master. For not only is Nye known as a true "comedians' comedian" within his profession, but no matter where you travel in the United States, you will find Louis Nye and comedy walking hand-in-hand with the populace. Nye first came into prominence as an anchor man on the big Steve Allen television series, where he was called upon to handle assignments ranging from satire to slapstick. Since the demise of that show, Nye has been featured prominently in a number of major network TVers, and recently made an auspicious film debut in Jack Webb's "The Last Time I Saw Archie." Selections include: Side One—HIPSTER AT THE BANK; EMOTIONAL NEWSCASTER; ARMY SERGEANT. Side Two—MEETING ON MADISON AVENUE; THE CHOREOGRAPHER; MUNICH MUSIC LESSON. Produced by: Sultan-Worth Productions, Ltd. (All rights reserved 1961.) Written by: Arne Sultan and Marvin Worth with Louis Nye and Anita Leonard Nye. Published by: Sultan-Worth Publishing Co.—ASCAP. Mister Nye's cover wardrobe by Mike Howard's Leading Man, Hollywood, Calif. Photographs by: Garrett and Howard Studios.



Printed in U.S.A.

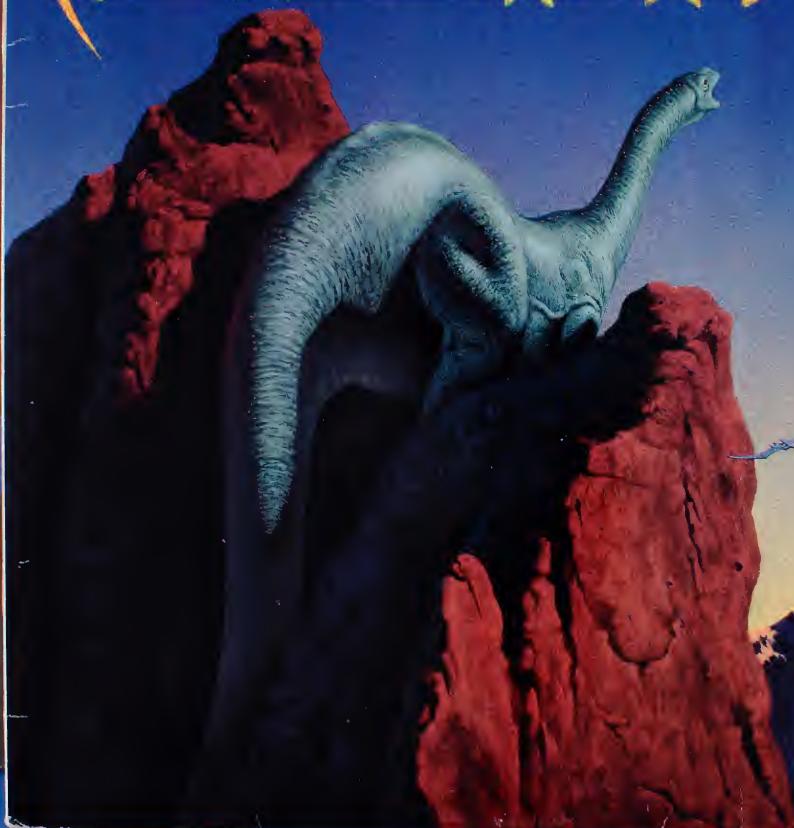
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WOLAN

LINOUSA DINER NOTES

Impossible to insulate.
Insidious to assimilate.
Sinking a great red
battleaxe into a
long cold dusk.
Born in the jungle
at the dawn of time
like Gertrude Stein
singing: a rose is a
rose through a hot
black swamp and
nothing to do
but climb.

Concluding at the beginning
in brash Cipollina sweeps
where soft is loud and loud
a celebration of pain
in grave grey garterbelts
of insidious precision:
a strumpet midnight song.

Meltonian metabolismics
of sweat-soaked ecstasies
stab blindly at shadows
where drips of chloroform
anesthetize the generation
he grew brave on.

Merl, breathing a foam
flecked sigh carries
a sackful of splintered guitars
to the edge of the battleground
with a taste of blood in his eyes.
There are diminished chords
but none is really lost.

Peter flattened
a sack of sheltered potatoes
and twisted their sickly skins
into strings. In the hot
lights they snap sometimes.
In rhyme. We wait for it.
With relish knowing that
it is *our* mother, not another,
who runs screaming through
these jungles of our better
times.

Into the breach, dressed in
a sackcloth sail, spins Spencer
Victorious, with eyes of
broken bottlenecks slapped
between two slices of rye
and commanded to be a
sandwich.
Lend him your teeth.

Stick this record in your ear and
wallow,
you humping cowards unpeel
a ten spot from your greasy roll
and slap it on the counter
while the fit is on you.
It will awoke for many crimes.
We love you.

Robert Hunter



PETER ALBIN

BASS GUITAR, VOCALS
(BIG BROTHER & THE HOLDING CO.)

SPENCER DRYDEN

DRUMS
(JEFFERSON AIRPLANE)

MERL SAUNDERS

KEYBOARDS, VOCALS
(SAUNDERS/GARCIA BAND)

JOHN CIPOLLINA

GUITAR, VOCALS
(QUICKSILVER MESSENGER SERVICE)

BARRY "THE FISH" MELTON

GUITAR, VOCALS
(COUNTRY JOE & THE FISH)

ROBERT HUNTER SPECIAL GUEST AND ORIGINAL DINOSAUR - VOCALS ON WHO MAKES THE MOVES

A SIDE

LAY BACK BABY
STRANGE WAY
DO I MOVE YOU?
BUTCHER'S BOY
GOOD OLD ROCK 'N'
ROLL

B SIDE

RESURRECTION RAG
WHO MAKES THE
MOVES?
MONA

PRODUCED BY JOHN CIPOLLINA, MERL SAUNDERS AND DINOSAURS.
THIS PROJECT WAS RECORDED AT TRES VIRGOS STUDIOS, SAN RAFAEL,
STUDIO D, SAUSALITO, AND REMOTE RECORDING BY THE PLANT
STUDIOS AT THE CABARET, COTATI, CALIFORNIA. ENGINEERED BY TOM
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WATSON, WALLY WATHAM, DEBBIE WILENSKY, AND ESPECIALLY RICK
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蔡士合唱團

get it on

(全美排行歌曲第一名)

Produced by Frank Rand and Bob

Destocki for *Le Production*

Arranged by Bill Chase

*Arranged by Alan Ware and
D. O'Rourke

**Arranged by Alan Ware and
Ted Piercefield

E 30472



Side 1

OPEN UP WIDE (ASCAP)

lead vocal: Terry Richards

LIVIN' IN HEAT (BMI)

lead vocal: Terry Richards

HELLO GROCERIES (ASCAP)*

lead vocal: Jerry Van Blair

HANDBAGS AND GLADRAGS (ASCAP)**

lead vocal: Ted Piercefield

GET IT ON (ASCAP)

lead vocal: Terry Richards

Side 2

BIG'S AND GIRLS TOGETHER (ASCAP)**

lead vocal: Ted Piercefield

INVITATION TO A RIVER

lead vocal: Terry Richards

a TWO MINDS MEET (ASCAP)

b. STAY (ASCAP)

c. PAINT IT SAD (ASCAP)

d. REFLECTIONS

e. RIVER (ASCAP)

Mixing Engineer: Roy Segal

Left to right:

top row, Jay, Phil, Terry

middle row, Dennis, Bill, Alan

bottom row, Ted, Jerry, Angel

Personnel/

Bill Chase—Trumpet

Ted Piercefield—Trumpet, Vocals

Alan Ware—Trumpet

Jerry Van Blair—Trumpet, Vocals

Phil Piro—Drums, Percussion

Dennis Johnson—Bass, Vocals

Angel Soul—Guitar, Vocals

Jay Burrid—Percussion

Terry Richards—Lead Vocals

When I first started listening, I thought that the drummer was the engine of the band. But then it became clear that—depending on the band in question—it could be the pianist, a bassist, or a horn man. And, for a time with Woody Herman, it was a lead trumpet player—Bill Chase. I remember the sheer excitement of hearing him play that Bill Chase engine, that throttle-wide open. He was the most phenomenal—an engineer who, with strength of temperament and prodigious technical resources, can create an uncommon drive.

Now, as head of Chase, a nine-piece jazz-rock force of musical nature, Bill has indicated a new set of sonic and emotional possibilities.

Unlike a number of previous attempts at jazz-rock fusion, Chase does not dilute either of its basic elements. As Bill Chase said in a down

beat interview, "You're playing jazz, it's got to be good jazz, with good times, with everything. If you're playing rock, it has to be good rock. So the group is really a challenge. We have to be purists in both idioms, yet be able to cross over."

For this crossing over to work, everyone involved has to have a high level of musicianship as well as an unusual capacity for openness and flexibility. And Bill has found men with exactly these requirements. Making up the nucleus of the group are three young horn men (who also sing and arrange) of wide-ranging experience and adventurousness—Ted

Piercefield, Alan Ware, Jerry Van Blair. Organ-

ist Phil Porter's jazz background includes time with Howard McGhee, Zoot Sims and Howard Roberts; and since joining Chase, Porter has plunged deeply and satisfactorily into rock.

Bassist Dennis Johnson and guitarist Angel South (both of whom also sing) have their roots in rock—with credits including stays with Joe Cocker, The Guess Who, and the group who also shaped in part by jazz, Drummer Jay Burrid has strong roots in both camps, having backed a number of rock units as well as Bill Evans, Benji Golson, and Clark Terry. As for lead singer Terry Richards, when Chase first heard him in Las Vegas, "He had a strong singer," Bill underscores, "yet he has the intonation and control of a Meteорм."

With this formidable and resourceful cast, the writers (Chase, Ware, Piercefield and others) can make demands that few other combos professing to play jazz and rock could possibly meet. On this first album, the scope of

this singular group becomes immediately clear. All the trumpet solos—crisp and incisive—are by Bill; it is the group sound and precision which particularly distinguish Chase from the whiplash of sounds at the top of the 1970's.

The core of the band's character is excitement, and the ingredients of that excitement are many and precise—the rhythmic drive and rhythmic variety, the yet viscerally felt harmonic textures. The organic relationship between human and instrumental voices, the remarkable fullness of the band's impact.

"The reason we get such a full sound," Chase told Jim Szantor of down beat, "is because we're a band. So when I usually write up a gig, I am well supported by piano and guitar and I often have the organ written in with the trumpets... and with electric bass, I have another voice. I can write six or seven-way voicings and get those with a sounding chorus. I mean, it's like a blues player's like the baritone sax player in a big band. The organ is the next thing, and with the guitar and the trumpets I've got the whole scale to play with."

To individual pieces, it seems to me, speak purgatorial and joyously for themselves. But the title *Invitation to a River*, is sort of special attention to me, and the suggestion of a turbulent emotional conflict on with a falling, fatal ending. In that composition, as throughout, there is a finely honed use of a wide range of trumpet expressivity for dramatic effect. The piece ends with a reading 'ines' of brass that create kaleidoscopic patterns which, to me, somehow bring one visual as well as aural. It's a most unusual experience, as, *only* hear.

Comparing the quantity of skills in this nine-piece band, I think there is here an excitement, just one thing, the future of the band seems to be without limit. If it has already found a diverse audience—ranging from Las Vegas to such rock refuges as Chicago's Beaver's Tavern and encouraging both jazz club and college concerts. And this first album should further establish the impress of Chase.

What I find especially impressive about this unit and its leader is that while Chase could coast on pyrotechnical virtuosity (the men have the skills) and there is certainly electronic equipment, Bill has made no inroads for effects for their own sake. "I want the band to sound," says Chase. "I want the band to sound like we're able to generate its own excitement." Obviously, Chase can generate a lot of volume; but here too, Chase points out, "We're using the amplification for presence instead of volume. We have succeeded if we can create excitement and intensity from what we're playing rather than by how loud we're playing it."

And—another part of the Chase credo—"Any electric blues we play is on recording will be capable of duplicating it."

Honest excitement is what Chase is all about. And, that, friends, is rather rare.

—Nat Hentoff

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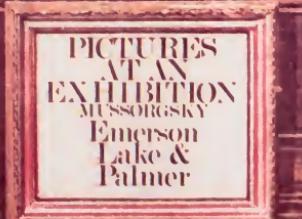
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THE SAGE



THE GNOME





PROMENADE

Lead me from tortured dreams,
Chart the themes of nights serene
And awaken the tears.
Drop the tears as dry as stone
From seeds of confusion,
Mistaken, dark losses have grown
From our purpose of sorrow,
The dark night still is sown.

My eye's course is gaarded,
Decided by murmured storm
On charts of my love's tales
And part ways since I was born



THE CURSE OF BABA YAGA

Troubled face inside the fence
Talk to all the troublers since
You're all bring those smiling eyes
SMILING NIGHT!

Try too quick to raise the dead
Feeding those who are fed
Drain the blood from hearts of stone
Or the houses pick the bones.

Try too quick to raise the dead
Feeding those who are fed
Drain the blood from hearts of stone
Or the houses pick the bones.

THE GREAT GATES OF KIEV

Light birth
Foolish birth
Silly birth
Nasty birth
Pissic birth
For it's birth
In the burning
For life to be
I'm own those who are born
Lots of new life

Stirring in the life
And dark in the life
Where the doors are open

They were
Seen from the gate
Inside the gates of life
Ride the life in the gate
They were
Seen from the gate
In the burning life
For life to be
Ah, to be
TO BE!

There's no end
To my life
No beginning
To my death
Death is life



Nazareth



snaz
(live)





SAMPLE RECORD
NOT FOR SALE
SUNG EUM
© 1982 SUNG EUM

Nazareth

LIVE TONITE



FEATURING

TELEGRAM • RAZAMANAZ • I WANT TO DO
EVERYTHING FOR YOU • THIS FLIGHT TONIGHT
• BEGGER'S DAY • EVERY YOUNG MAN'S DREAM
• HEART'S GROWN COLD • JAVA BLUES • BIG BOY
• HOLIDAY • LET ME BE YOUR LEADER • HAIR OF
THE DOG • LOVE HURTS • TUSH • MORNING DEW
• JUICY LUCY

제작판권자: SUNG EUM L-2684-1,2913 관리판권자: 씨에이비제이
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附歌詞



震聲唱片
JS-5030
STEREO

JOHN DENVER
WIND SONG

Featuring
The Hit Single
I'M SORRY
and 11 New
John Denver Songs



JOHN DENVER



Wind Song

(b) John Denver Inc. 1975

The wind is the whisper of our
mother the earth
The wind is the hand of our
father the sky

The wind watches over our struggles
and our joys

The wind is the goddess who first
learned to fly

The wind is the bearer of bad and
good tidings

The wind of darkness, the bringer
of death

The wind gives the rain, then builds
us a rainbow

The wind is the singer who sang
the first song

The wind is a twister of
anger and warning

The wind has the fragrance of
freshly mown hay

The wind is a racer, a wild
whirlwind

The sweet taste of love on a
dove's wing

The wind knows the songs of the
cities and canyons

The roar of the mountains, the roar
of the sea

The wind is the taker and giver
of life and death

The wind is the symbol of all that
is to be

So welcome the wind and the
wisdom it offers

Follow the summons when she
calls again

In your heart and your spirit let the
freedom sing

Lift up your voice then and sing
with the wind

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Cowboy's Delight

(b) John Denver Inc. (ASCAP)

Song of the sunrise into
the night

The night is your timepiece, make it
like a watch

Make friends with the darkness,
talk with the stars

And where the light licks, you can

be a cowboy in the mountains

I've been to the mountains, climbed
through the sky

Shadows of the whiteness, watched
their gold fly

Shared in their treasures, shook
the dust from their robes

Spoke softly with wonders,
Clouds and stars

Song of the sunrise into
the night

A song of the night,
Cowboy's Delight

The stars at your timepiece will
make it like a watch

Song songs of the mountain,

Cowboy's Delight

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Spirit

(b) John Denver Inc. (ASCAP)

His spirit joined and so was formed
Ten thousand years ago

Breathes the life of the fleshes

Where even dark clouds glow

To live with grace, to ride the swell
To sing with the stars, to learn to fly

To love the wind, to learn its song

And empty space to fill

Apolis taught me to rhyme
And Vegas lights my way

Andromeda cast down her sign

And Vega lights my way

Andromeda cast down her sign

And Vega lights my way

Andromeda cast down her sign

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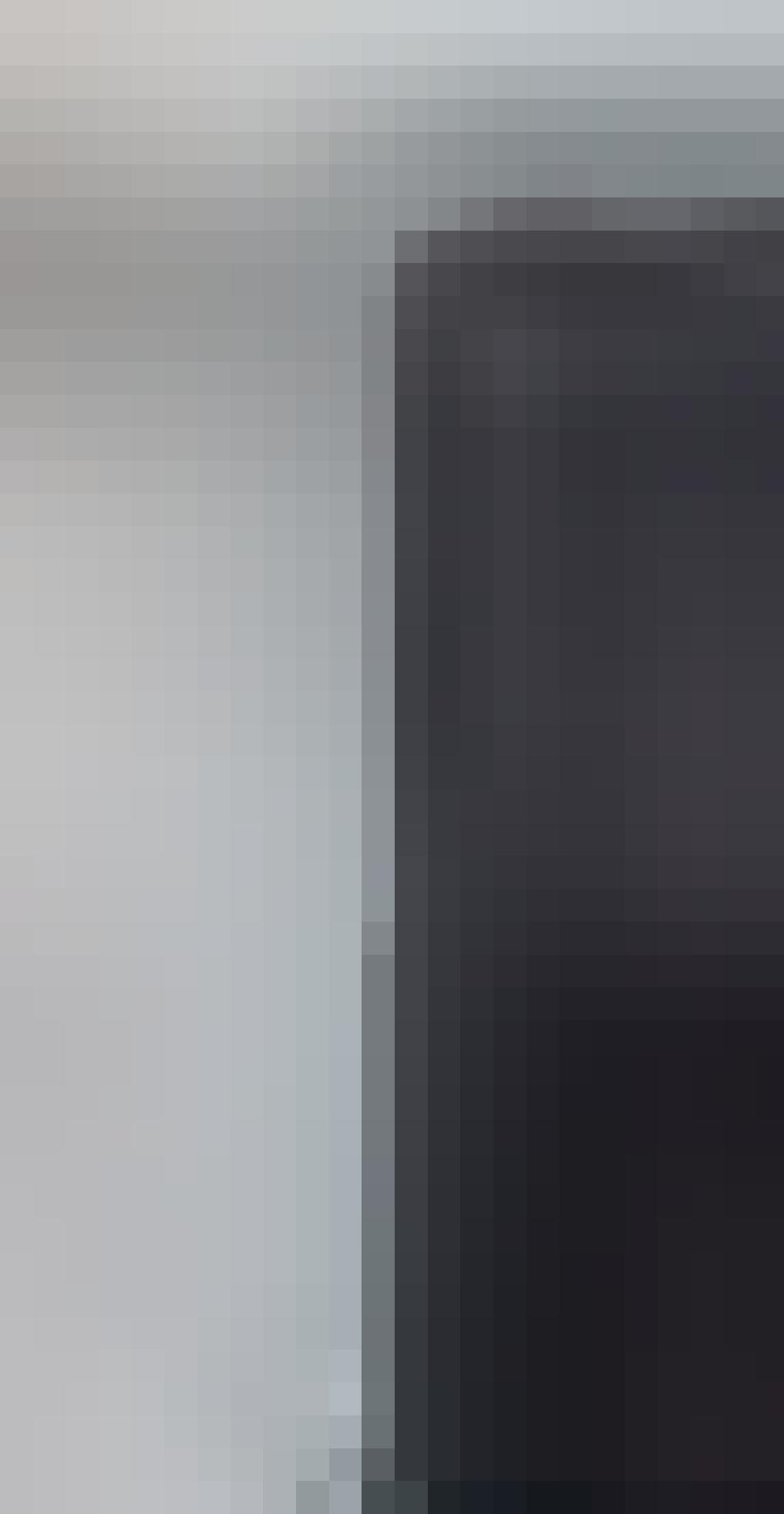
MH-7423

11/08/13
DOUBLE DECKER
610-45-9300
\$ 1.00

Chanson

CHANSON

It's pronounced
Shān-son.



SIDE 1
Don't Hold Back
I Can Tell
I Love You More



SIDE 2
Why
Did You Ever
All The Time You Need

Producers: DAVID WILLIAMS and JAMES JAMERSON JR.

Executive Producers: MARC KREINER and TOM COSSIE for  P&M RECORDS

Recorded and mixed at KENDUN RECORDS by RICHARD HEENAN

Mastered at ALLEN ZENTZ MASTERING INC by BRIAN GARDNER

Art Direction & Illustration: JOHN GEORGOPoulos

Lettering: TOM NIKOSEY

Front cover photography: SAM VINCI

Back cover photography: ART MARUYAMA

Synthesizers programmed by STEVE PORCARO and DAVID PAICH.

All arrangements: BENJAMIN F. WRIGHT, JR.

Contractor: DON MYRICK

String Concert Master: JANICE GOWER

Production Coordination: SUSAN EVANS

Background vocal: JULIA TILLMAN,

LORNA WILLARD, MARTI McCALL

JAMES JAMERSON, JR. DAVID WILLIAMS
Lead Vocals
Lead Vocals

DAVID PAICH* JEFF PORCARO* EDDIE BONGO BROWN
Lead Vocals
Guitar

DAVID PAICH* Keyboard
Keyboard
Synthesizer
Drums

CLLE BROWN CORY HARRIS AL MCKAY*
Concerto
Percussion on "Did You Ever"                      <img alt="B



11/08/13
DOUBLE DECKER
610-439-3600
\$ 1.00

the **4** SEASONS sing BIG HIT

by Burt Bacharach... Hal David... Bob Dylan

WALK ON BY

ALWAYS SOMETHING THERE TO REMIND ME

WHAT'S NEW PUSSYCAT

WHAT THE WORLD NEEDS NOW IS LOVE

MAKE IT EASY ON YOURSELF

ANYONE WHO HAD A HEART

MR. TAMBOURINE MAN

BLOWIN' IN THE WIND

QUEEN JANE APPROXIMATELY

LIKE A ROLLIN' STONE

DON'T THINK TWICE

ALL I REALLY WANT TO DO

CST-515



CSJ 519



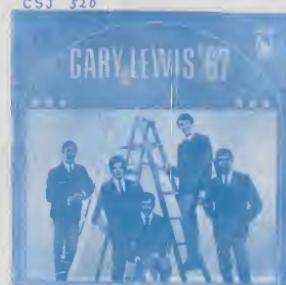
CSJ 523



CSJ 516



CSJ 520



CSJ-525



CST 517



CSJ 522



CSJ-526



號二巷七二段一路民三市中台... 每盒... 一八五五二號電 號四街等平市中台... 所兼營... 號九一一〇第字音台版內
品出廠片唱聲中 換退不概，出售片唱

LW-159

STEREO

JOAN BAEZ IN CONCERT



巨世唱片

11/08.13
DOUBLE DECKER
100-353-0002
\$ 1.00



LO MEJOR DE

**RAY
BARRETO**



the best of

CANTA Y CANTA:

Manny Roman
Santitos Colon
Goody
Willie Torres
Guita
Pete Bonet

GUAJUANCO BONITO	4:12	RITMO SABROSO	2:56
(Lopez-Barretto)		(Ramirez-Barretto)	
Frost Music Corp.	(BMI)	Little Dipper Music Corp. (BMI)	
Forsay Music Inc.		EL CAMIN	2:52
APRIETA EL POLLO	2:50	(Lopez-Barretto)	
(Tito Puente)		Little Dipper Music Corp. (BMI)	
Patricia Music Publ. Corp. (BMI)		TERESITA	2:46
EL W	2:45	(Sanceron-Barretto)	
(Marcelino Guerra)		Little Dipper Music Corp. (BMI)	
Little Dipper Music Corp. (BMI)		EL WAFUS	2:10
DAME TU CARINO	3:05	(Ray Barretto)	
(Al Valdes, Jr.)		Little Dipper Music Corp. (BMI)	
Little Dipper Music Corp. (BMI)		LOS CUEROS	2:55
GUAJIRA Y TAMBO	2:45	(Ray Barretto)	
(Ray Barretto)		Frost Music Corp. (BMI)	
Little Dipper Music Corp. (BMI)		Forsay Music Inc.	
A PUERTO RICO	2:29	GUAJUANCO PUEBLO NUEVO	2:37
(Bonet-Barretto)		(Al Valdes, Jr.)	
Little Dipper Music Corp. (BMI)		Little Dipper Music Corp. (BMI)	

CREDITS:

Muchissimas Gracias A:
Hector Rivera

Cover design & illustration:
Ely Besalel

Photography:
Dominique

Remixing:

Jeff Lesser

Remastering:

Jose Rodriguez
(Media Sound Studios, N.Y.C.)

Production Coordinator & Supervision:
JOE CAIN



HOLLIES' GREATEST

SIDE ONE

1. Long cool woman.
2. Magic woman touch.
3. Too young to be married.
4. On a carousel.
5. Carrie anne.
6. Sorry suzanne.
7. Blowing in the wind.
8. Dear eloise.
9. Hey willy.
10. Stay.

SIDE TWO

1. He ain't heavy he's my brother.
2. I can't let go.
3. I can't tell the bottom from the top.
4. Bus Stop.
5. Jennifer eccles.
6. Stop, stop, stop.
7. Just like me.
8. King midas in reverse.
9. Yes I will.
10. Just one look.
11. Here I do again.



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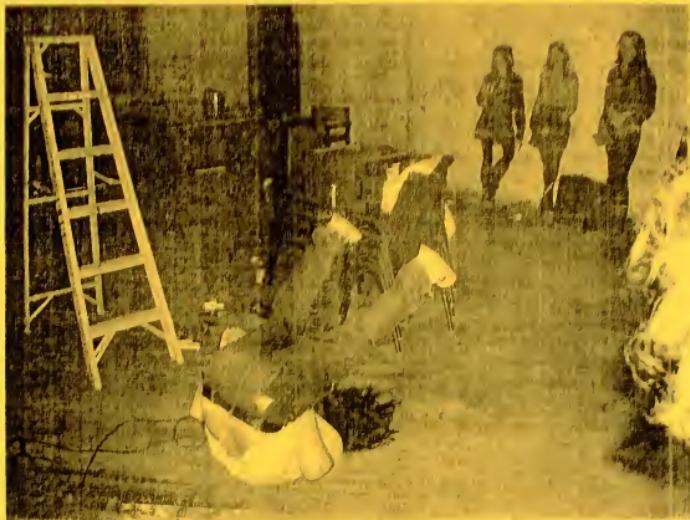


TO LIVE AS JAKALS





BONESCRAPER RECORDINGS



NN IS NOT ABOUT SCENES OR FADS,
ATTACHMENTS OR BOWING TO YOUR IDEAS
OF ENTERTAINMENT AND ENJOYMENT
UNREALITY LIVING NOISE
INFINITY WITHOUT LAW A WAY OF LIFE
NN IS WALKING FREELY THROUGH MUSIC
REALITY FULL OF SPITE AND JOY
THERE'S NO DIFFERENCE BETWEEN
THE FLOOR AND THE WALL
THE AMPLIFIERS ARE MOVING IN ALL
DIRECTIONS

CLEAN TOM
JUNE 2009

BONESCRAPER 40.
TO LIVE AS JAKALS
Moise Nomads
Edition of 378

PHOTO: GEORGE MYERS

DEDICATED TO DONALD AYLER



1.
TEETH OF THE LEPER BITE SLOWLY
recorded during the international
noise conference april 23 at MIT
cambridge, ma. 24 at RAVEN KILLER
holyoke, ma. and 25 at 17 MULES
in providence, ri.

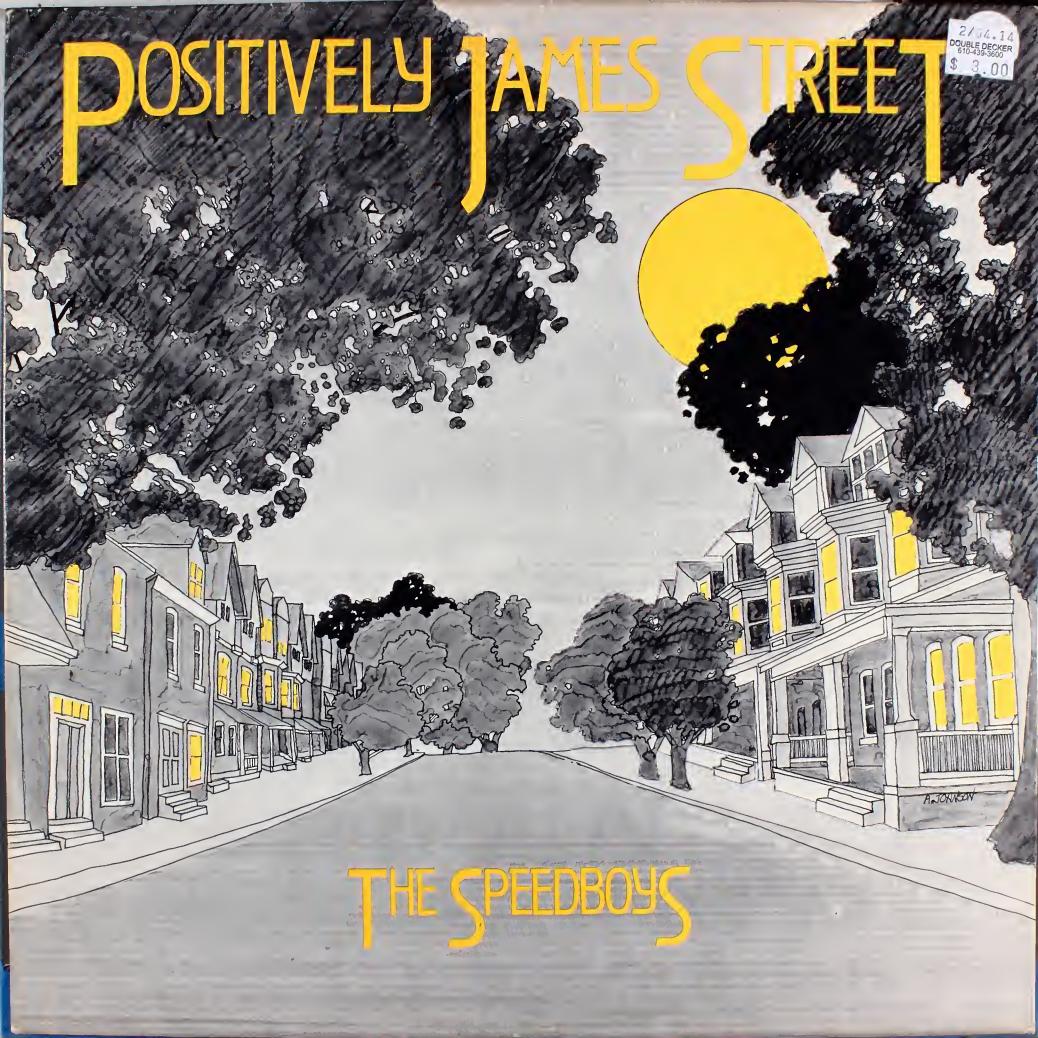


2.
STILL DRIPPING
recorded at THE TINDER BOX in
brattleboro, vt. on may 13 2008.

EXPECTING MORE THAN YOU DESERVE
recorded at the THUNDERDOME in
providence, ri. august 8 2008.

POSITIVELY JAMES STREET

2/14/14
DOUBLE DECKER
8101
\$ 3.00



THE SPEEDBOYS

POSITIVELY JAMES STREET

SIDE ONE

- 1. POSITIVE THING
- 2. BRAINWASHED
- 3. THIS IS WHO
- 4. WHO CALL
- 5. NOT TODAY
- 6. THIS IS BRAINWASHED

SIDE TWO

- 1. NOT TODAY
- 2. THIS IS WHO
- 3. THIS IS BRAINWASHED
- 4. WHO CALL
- 5. NOT TODAY
- 6. THIS IS BRAINWASHED

CREDITS

THE SPEEDBOYS INC.
SPEEDBOYS: JAMES, KAREN & JORDAN LAMIN
TOMMY & ANDREW LAMIN
KAREN LAMIN, JAMES LAMIN, KAREN LAMIN, ANDREW LAMIN
JORDY SCHMITT: DRUMS

HAROLD LAMIN: LEAD & RHYTHM GUITAR
LARRY LAMIN: GUITAR
LORETTA LAMIN: VOCALS

JOEY LAMIN: BASS GUITAR, TALKING DRUM & PROGRAMMERS
DAVE BON: ALUMINUM WIRE
RECORDED AT FERDIE'S, LEB & LUDWIG, LANDOVER, MD

DRUMS: KAREN LAMIN
GUITAR: JAMES LAMIN
ALUMINUM WIRE: JAMES LAMIN

THE SPEEDBOYS

P*O*S*I*T*I*U*E*L*Y J*A*M*E*S
S*T*R*E*E*T

SIDE ONE

1. ROCKIN THAT THING
2. BOARDWALKIN
3. FINE AS WINE
4. THE FALL
5. BOY CRAZY
6. LIFE IS BEAUTIFUL

SIDE TWO

1. HEY MERV GRIFFIN
2. FROM YOUR LIPS
3. IN MY OWN SELFISH WAY
4. IF I DON'T GET YOU
5. LOVE DRUNK
6. JUICIN'

CREDITS

THE SPEEDBOYS ARE:

ROBERT BOBBY: vocals, acoustic & rhythm guitar

BOBBY LAWSON: bass

BOBBY LOWRY: piano, synth, organ, harmonica , vocal

BOBBY SCHMIDT: drums

MARSHALL JONES: lead & rhythm guitars

LARRY GREEN: SAXAPHONE

LORETTA MODERN: VOCALS

JEFF BRUBAKER: ENGINEER (Mix on FINE AS WINE & Boardwalkin)

DAVID KOB: ALBUM MIXER

RECORDED AT FREDRICK, LEE & LLOYD: LANDISVILLE, PA

ANN JOHNSON: ALBUM ARTWORK & DESIGN

JIM YESCALIS: BAND PHOTOGRAPHY

SPECIAL ASSISTANCE: WILL CAMPBELL

COMPUTER ASSISTANCE: KERRY WETTERSTROM

IN MY OWN SELFISH WAY

In my own selfish way, I'm right for you
I try to be special, I try to be true
And I'll be your man, when you need a man
When you need a witness, I'll take the stand

But sometimes I'll be a little boy
Trembling with fear
I'll need you with me
I'll need you here

When day grows dark and night descends
When passion mellows, we can be friends
Nothing's for certain, when dealing with hearts
Some grow together, some grow apart

Then there's the part of me
That wants someone new
Still there's the heart of me
That wants only you.....in my own selfish way
In my own selfish way

IF I DON'T GET YOU

If I don't get you, it won't be for not tryin'
'Cause I can stick like glue and I can woor like iron
You say you went another man, I can seem like two
And I just might cry 'till the day I die
If I don't get you

If I get my chance, Hey I'm gonna take it
If I give my heart, Boby please don't break it
How you got the nerve to moko your good men blue?
And I just might cry 'till the day I do
If I don't get you

If I don't get you, that'll be alright
Gonna kick and holler, gonna fuss and fight
I'll howl at the moon, put a spell on you
And I just might cry 'till the day I do
If I don't get you

LOVE DRUNK

Everyone tells me there's been a change
Since I fell for you I ain't been the same
A smile's in the place where my frown used to be
I'm seein' double...it's you and me

Cousin I'm Love Drunk and I'm feelin' no pain
Love Drunk and I'm feelin' again
My eyes don't get read but your love letters do
Love Drunk and I'm feelin' for you

Some kinda high's well they just bring you down
Next thing you know you're lookin' up at the ground
Your kinda high's got me up in the clouds
Grinnin' a grin and shoutin' out loud

That I'm Love Drunk and I'm tellin' you true
I'm O.O.I. of V-B-U
Yes I'm Love Drunk don't need no whiskey or rum
Love Drunk you should get you some

JUICIN'

(This is a trueish song. I wrote another song about this person called The Genuine Queen of Milwaukee. When I was 1969 to 1973 we were all gonna live in a commune and be together forever. Like Bob Dylan's Dream, I've hardly seen these people again. If you're anything like me, you probably think your friends are better and more interesting than everybody else's friends.)

A little drinkin' can get you thinkin'
Bout how you feel
A little Juicin' can get confusin'
Bout what is real

My heart is thumpin', it's up to somethin'
Right or wrong
Friends can't be lovers, one discovers
Now she's gone

She got a letter, he can't forget her
Nor can she he
Somebody chooses, Somebody loses
This time it's me
I wanna hold her, I know I told her
Time and again
No not in words, nothing she heard
Ah but then

"Can you come over?"
"Yoo, I'll be over right away."
"I got some things, I got some things I gotta say.
I see you fellin', I see you fellin' more each day.
Wish I were fellin' too, fellin' in love with you, but...it's
not that way."

She plays Viole for big payole with the symphony
I play guitar in any bar that'll hire me
To keep in fiddles, guitars and vittles is all we'd ask
Food the kids, stay off the skids is quite a task

A little drinkin' can get you thinkin' bout
How you feel
A little Juicin' can get confusin' bout
What is real
I wish she'd never, I wish she'd never
Said goodbye
If wishes were horses, If wishes were horses...
Boggars would ride.

SPECIAL THANKS TO:
ORVIO KOB FOR SERVICE ABOVE AND BEYOND
THE CALL OF DUTY.

JIM VESCALIS
ANN JOHNSON
BOBBY KINSLEY
BOBBY BLUE BLAKE



full texts and
transliteration of
songs inside

הבה נשיר עם פלטורות sing along with peltours and egged



הבה נשיר עם פלטורות **sing along with pettours and egged**

127 8.13
DOUBLE DECKER
610-439-3600
\$ 3.00



The Larry Mann Trio



LIVE at the OCEANFRONT

LIVE at the OCEANFRONT

Imagine a visit to your favorite ocean resort in the full heat of summer. The magic of the beach has quietly transformed the sweet, languid day into the cocktail hour and dining by candlelight. Unrushed, at vacationer's pace, the lighting is dimmed; the focus turns to the glistening sheen of the grand piano set against a wall of glass overlooking the ocean.

The piano trio, with upright, acoustic bass and drums has started to draw immediate attention from the introduction of the first tune. The request card at each table tells us that the evening promises variety, rather than a private concert, or a show stoppage revue, but then that's what a vacation is all about.

This album taped live, on location, has no "takes", overdubbing, studio gymnastics or gimmickry. It is spontaneous music, played by a trio ensemble of talented professionals. This "lay back" style of jazz seems to always have a following, since those request cards keep coming in.

In fact, we expect to see you, soon, "Live At The Oceanfront."



JIM CONTEE

JIM RAYNOR

LARRY MANN

LARRY MANN started playing piano at age 6, advancing to composition and orchestration. By age 15 he was a member of the Musicians Union, playing and arranging for the Harry Byrd Orchestra. At a mere 17 he was attending high school each day. He later joined the Hal Thurman Band touring the Southern part of the country, then joined the Bert Lown Orchestra at the Baltimore Hotel in New York City. He received offers from Benny Goodman and Raymond Scott, at the time he went into the Air Force Band as a pianist and arranged music for Europe. Larry, along with French Jazz Gutarist Django Reinhardt, played concerts, recorded on Capitol, Decca and CBS Records, and broadcast in many European cities. Audiences often included royalty and heads of state. By invitation, he was a guest with the Philharmonic Orchestra on the French Radio Network; playing his own composition, "Mon Amour".

Larry has, during his career, played network radio, both in the U.S.A. and on the B.B.C. He has appeared with Bob Hope, Bing Benny, Roy Rogers, Mickey Rooney, Celeste Holm, Ingrid Bergman, Vaughn Monroe, Marlene Dietrich and others.

Most recently he completed a seven year engagement at the famous Williamsburg Inn as piano soloist, and with his trio.

JIM CONTEE started playing drums in a church drum corps in Boston, Mass. and played in the school marching band. After joining the Air Force he attended Band School and became experienced with show bands, the groups and jazz. During this time he toured the U.S., the Far East and Europe, playing with many well known performers, including Tony Scott, Jim then located in Virginia, playing various engagements and joining the Larry Mann Trio at the Williamsburg Inn.

JIM RAYNOR started playing string bass in high school, having played brass instruments in concert and marching bands. He played a variety of summer gigs while at college, in addition to playing sousaphone in the marching band. While in the Air Force he was a member of the band, playing many shows in Hollywood, local live and television. After the Service, Jim returned to his Long Island, N.Y. home and played club dates and Jazz engagements, with many major musicians in that area.

Jim has recorded with a group called "The Moonlighters", and has played with many performers as Ed Peoir, Eddie Condon, Chuck Folds, Frank O'Brien, Hertie Nichols, Clem DeRosa, Blossom Dearie, Bert Karl and many others.

Currently a resident of Virginia, Jim is the newest member of the Larry Mann Trio.

SIDE 1

1. SUNDAY (C. Grey) (2:21)
2. BLUE MOON (Rodgers & Hart - Robins Music Corp.) (5:00)
3. TURTLE ISLE (L. Van) (3:36)
4. LOOK TO THE SKY (A.C. Jobin - Coronado Music Corp.) (3:52)
5. NIGHT & DAY (C. Porter-Harms N.Y.) (2:26)
6. WILLOW WEEP FOR ME (A. Ronell, Bourneco, ASCAP) (3:43)

SIDE 2

1. TAKE FIVE (D. Brubeck) (2:55)
2. GERSHWIN MEDLEY (Advanced Music Corp.) (4:26)
3. PERIFIDA (A. Dominguez So. (3:15)
4. WHAT'S NEW (B. Haggart J. Burke - ASCAP) (3:06)
5. GRAVY WALTZ (S. Allen) (3:31)
6. POINCIANA (B. Bernier N. Simon Anne Rachael Music Corp., N.Y.) (4:42)

*The
Larry
Mann
Trio*

Recorded Live at: Holiday Inn-Oceanfront
Virginia Beach, Va.

Recording Engineer: Alan Sawyer
Virginia Beach, Va.

Cover Artist: P. Escario
Virginia Beach, Va.

Photography: J. Lust - McIntosh Studios
Virginia Beach, Va.

Producer: J. Raynor

1/14/14
DODGE CHECKER
810-435-3600
\$ 3.00

gonz

Front
End



JERRY BERGONZI

BRUCE GERTZ

BOB GULLOTTI

GONZ

FRONT END



Jerry Bergonzi, Tenor Saxophone & Piano



Bruce Gertz, Electric Bass

Side 1

Just in Time *Ising Bell*
Welding for D. *Gertz Made A S.C.A.P.*

Side 2

Theme for Ernie *Fred Lacey*
Ninth House *Gonz Music A.S.C.A.P.*
On the Brink *Gonz Music A.S.C.A.P.*



Bob Gullotti,

**Drums
& Silt Drums**

one of the most intriguing and fascinating aspects of any form is the expression of individuality by the performer. The most innovative seem to always find a way to come up with something so personal that they become a totally unique phenomenon within the arena in which they

In 1972 we are lucky to have the group "Gonz" who bring many elements of creative contemporary music together. I stop myself from calling them "Gonz" because I am too afraid to try and trying to hawk it off with anything else. They have even more to offer than the music. They are an open and frank live as listeners. The band is as important to the music as the music is to the band. The band is the music.

The leader, Jerry Bergonzi is a tenor sax who has a unique depth and technical and harmonic sophistication. Jerry carries an indelible auditory stamp in his voice. His tone is vivid yet vulnerable.

The first displayed notes of "Just In Time" against the interior is the sound of a tenor saxophone. The notes are clear and distinct. The sound shows the ultimate concept in taking a standard tone to a highly personal voice. One of the many highlights here is a solo by bassist, Bruce Gertz.

He is both plays his solo with the melody and the chord changes.

"Welding for D", a Bruce Gertz composition, is more about a mood but hard to describe. It is a mood that is both mysterious and mysterious. It is five strong choruses to the bass solo in which Bruce Gertz shows that he

is one of the most musically satisfied bassists on the scene today.

"Theme for Lerner", by Fred Lacey, is a tribute to Jerry's ballad magic. Here is positive proof of what I said concerning Jerry's sound being vivid and unique. The bass and drums are the backbone of the band. The bass is his complete mastery of rhythm. He makes it his own. Remember, he is a bassist. The drums are the driving force of the band. Bruce is driving it at its best here, beautifully poised and down right exciting. The freshness with which Jerry plays this ballad still amazes me.

"Ninth House" is another Bergonzi composition. The title refers to the ninth house in the Tarot deck. The ninth house is the house of endings. It has a serious spiritual sense with it the word creating a guitar intro even on the creative flights of imagination. Take note of the interplay between Bob Gullotti, Gertz and the other in the outer limits of the ninth house.

"On The Brink", the last note of the album is another Bergonzi original. It is a composition that is both mysterious and mysterious. It is a mood to show how below can be evoked when the concept is there.

Here is one of the finest trios in jazz, concert or otherwise and an undeniably peak of musical creativity. This album handles a spectrum of three genres most elegantly. It is a must have for anyone who loves the sounds of this music.

"Front End" will serve as a milestone in years to come.

Tim Price

Recorded and Mixed at Baker Street
Studios 10 Wheeler Court, Watertown,
Mass. 02172 Eng. Roger Baker
Front Cover Photography, Design
and Cover Graphics. Bruce Gertz
Front Cover Airbrush. Renee O'Gara
Rear Cover Photography
and Tint: Hillary Isaacs



N.F.R. 01-32



N.F.R. 02-22



N.F.R. 03-09



N.F.R. 04-2

NOT
FEAT
RECORDS

N.F.R. 05-2

LAS CIUDADES SUNNY And The SUNLINERS

THE MIDNIGHT SUN
BUENA SUERTE
EL VIEJO
DIEZ AÑOS
COMO FUE
VALO PAGARAS CON DIOS
ALCRE ME ANDO PASIANDO
LA BICICLETA
ABANTA CORAZON
POBRE DEL POBRE
EL TACONAZO
LAS CIUDADES

TEARDROP

adelphi records, inc.

© 1977



EASTERN HERITAGE
No Cash, Three Tickets

AD 2007

stereo
33-1/3
side one

1. Early Morning Rain (G. Lightfoot)	3:06
2. Weekend (Drevo)	2:20
3. Catch the Wind (D. Leitch)	3:20
4. Blue Eyed Darlin' (G. Stanger)	2:46
5. Scotland the Brave (Trad., arr. J. Knight)	3:05
6. Gentle On My Ming (J. Hartford, arr. J. Knight)	3:40

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© 1977



EASTERN HERITAGE
No Cash, Three Tickets

stereo
33-1/3
side two

AD 2007

1. Ribbon of Darkness (G. Lightfoot, arr. J. Knight)	2:38
2. Baby's A Kickin' (Drevo)	2:36
3. I've Lived a Lot in My Time (J. Reeves/J. Rhodes/D. Reynolds)	3:09
4. Bringin' in the Georgia Mail (Trad.)	2:15
5. Trouble In Mind (Trad., arr. J. Knight)	2:48
6. Fox On the Run (T. Hazard)	2:53

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DOVCO

RECORDS

**DOVELLS GREATEST HITS
and DANCE PARTY**

DM-84711A
SIDE 1

STEREO

BRISTOL STOMP - Kalmann Music

IN THE STILL OF THE NIGHT - Cheerio Music

YOU CAN'T SIT DOWN - Gene Goodman

STOMPIN EVERYWHERE - Kalmann Music

RUNAROUND SUE - Marimba Music

LET'S TWIST AGAIN - Kalmann Music

© 1976 Dovco Records

DOVCO

RECORDS

**DOVELLS GREATEST HITS
and DANCE PARTY**

DM-84711C
SIDE 3

STEREO

THE JITTERBUG - Cameo Parkway Pub

PONY TIME - Harvard Music

STOP MONKEY'IN AROUND - Kalmann Music

STAY AWHILE - Alpane Music

SOUTH STREET - Kalmann Music

THE STROLL - Vogue Music

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U.L.D.

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NOBODY

1. Main Mix (3:26)
2. Jeep Mix (3:27)
3. Instrumental (3:27)
4. Acappella (2:38)

Side 1
PE-001

For Promotional
Use Only.

For Additional Information Please call (410) 653-8433
or E-Mail us at provisionentertainment@music.com

Songs written by Sean Bryant, Dion Bea and DeAndre Kelley.

Produced by Sean Bryant for We Make Them Hits Productions.

Recorded at Sonic Studios in Philly & Unique Recordings in New York.

Engineered by Guy Lutze.

Mixed at Unique Recordings in New York by "Swift".

Mastered at Frankford Wayne in New York by Duncan Stanbury.

Executive Produced by Ben Stanley and Greg Plotkin.

U.L.D.

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WHAT YOU MEAN

1. Main Mix (3:42)
2. Instrumental (3:42)
3. Acappella (3:41)

Side 2
PE-001

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ASCAP/FIFALOW/DNAS PRODUCTION
Publishing

Tampa Fl. 33610 • 813 237-BOMB • 813 308-8567

YA-BOYY

SIDE A

1. WHAT'S UP..Club Version 4:19
2. WHAT'S UP..Radio 4:07





YA-BOYY

SIDE B

1. WHAT'S UP...Instrumental 4:20
2. WHAT'S UP..Acapella 4:25
3. I'M A THUG 3:50

ISA BOMB!
RECORDS INC.

6514 N. 40th St. Suite A.

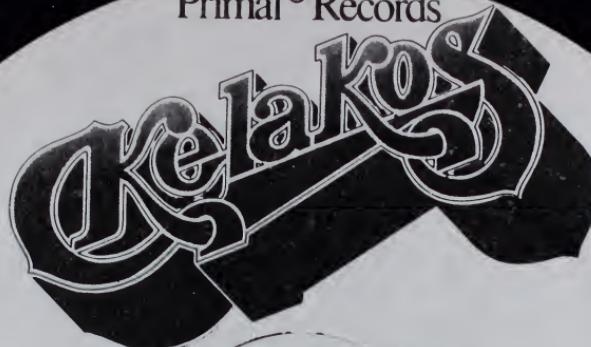
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Publishing

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Primal® Records



Gone Are The Days

P778
STEREO

SIDE ONE
A810-72

1. Gone Are The Days

3:30 G. Haberstroh, M. Sisson

2. Lovin' So Fine

3:17 G. Haberstroh

3. Persephone's Poison

3:30 C. Canedy, G. Haberstroh

4. Change Your Mind

2:26 L. Bloomfield

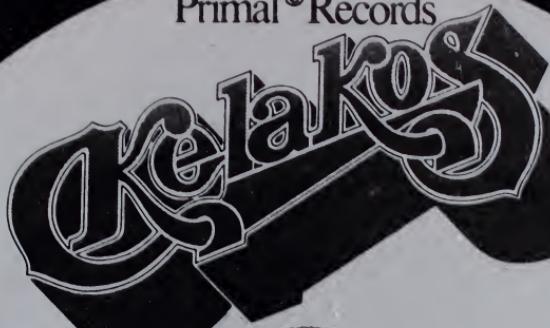
5. Till The Break Of Day

6:02 L. Bloomfield

6. How Did You Get So Crazy

4:38 C. Canedy

Primal[®] Records



Gone Are The Days

P778
STEREO

SIDE TWO
B810-72

1. Frostbite Fantasy

4:46 G. Haberstroh

2. Boogie Bad Express

1:47 G. Haberstroh

3. All You Need Is A Ticket

3:47 C. Canedy

4. Rachel

4:17 L. Bloomfield

5. Follow Your Dream

5:06 G. Haberstroh

FOLKWAYS Records

AND SERVICE CORP., 117 W. 46 St., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM

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FOLK SONGS FROM CZECHOSLOVAKIA

SUNG by ELIZABETH KNIGHT,
with Accordion accompaniment by John Abbott

SIDE I

FP 919 A
(FW 6919 A)

- Band 1. MUSEL BY TO CHLAP BYT'
Slovak mountain holler
- Band 2. PRELETEL SOKOL
Slovak love song
- Band 3. PRI DUNAJ! SATY PERU
Slovak dance song (czardas)
- Band 4. ACH NENI TO NENI
Czech love song
- Band 5. EJ, RUZA, RUZA
Moravian mountain holler
- Band 6. TANOUJ, TANOUJ
Moravian dance song (polka)
- Band 7. ZELENA JA TRAVA
Slovak love song
- Band 8. PROVEDAL ME SLAVICEK
Slovak drinking song

Recorded by Moses Asch
Custom molded by Plastylite

FOLKWAYS Records

AND SERVICE CORP., 117 W. 46 St., N. Y. C.

Long Playing Non-Breakable Micro Groove 33½ RPM

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FOLK SONGS FROM CZECHOSLOVAKIA

SUNG by ELIZABETH KNIGHT,
with Accordion accompaniment by John Abbott

SIDE II

FP 919 B
(FW 6919 B)

- Band 1. SOBOTENKA
Moravian historical song
- Band 2. NET TAKEHO DZIVCAT'ENKO
Slovak courting song
- Band 3. HAJEJ, MUJ ANDILKU
Czech lullaby
- Band 4. ISLA MARINA DO CINTORINA
Moravian drinking song
- Band 5. KEBY SOM JA VEDELA
Slovak courting song
- Band 6. PONAHLAJ SA SUHAJ
Slovak mountain holler
- Band 7. HOLKA MODROOKA
Czech dance song
- Band 8. ZALET' SOKOL, BIELY VTAK
Slovak love song

Recorded by Moses Asch
Custom molded by Plastylite



PLAYS MONAURAL
on regular HI FI

COMPATIBLE

PLAYS STEREO
on STEREO PHONIC equipment

33 1/3 RPM



RECORD NO.
1003
Side 1
MA 2076

DOWNTOWN
PAY IT NO MIND
DO-WACKA-DO
BE YOURSELF
TIGER IN MY TANK

RECORD SERVICE CO., INC. NASHVILLE, TENN.



PLAYS MONAURAL
on regular HI FI

COMPATIBLE

PLAYS STEREO
on STEREOPHONIC equipment

33 1/3 RPM

RECORD NO.
1003
Side 2
MA 2077

HOLD WHAT YOU'VE GOT
JUST GIVE ME TIME
LOVE POTION NUMBER NINE
THAT'S ALL THAT'S IMPORTANT NOW
I KNOW JOHNNY LOVES ME

RECORD SERVICE CO., INC. NASHVILLE, TENN.

LLIST RECORDS

Sharks

BACKS AGAINST THE WALL

SIDE 1
33 1/3 RPM

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1. MODERN DAY / SHARKS / 3:59
1984 BIG BITE MUSIC (BMI)
2. BACKS AGAINST THE WALL / SHARKS / 4:19
1984 BIG BITE MUSIC (BMI)
3. DON'T BLAME ME / S. QUINN, B. BAINES / 4:06
1984 BIG BITE MUSIC (BMI)
4. LIVE AND LET LOVE / SHARKS / 3:45
1984 BIG BITE MUSIC (BMI)
5. ITS ALL THE SAME / SHARKS / 3:41
1984 BIG BITE MUSIC (BMI)

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LIST
LIST RECORDS

Sharks

BACKS AGAINST THE WALL

SIDE 2
33 1/3 RPM

© 1985
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1. YOU MAKE ME / J. COLEMAN 4:41
1985 CAT RANCH MUSIC (BMI)
2. SORROW / SHARKS / 4:45
1984 BIG BITE MUSIC (BMI)
3. SANCTUARY / S. QUINN, B. BAINES / 5:10
1984 BIG BITE MUSIC (BMI)
4. HOME AGAIN / SHARKS / 4:59
1984 BIG BITE MUSIC (BMI)

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Smokin' Joe
&
The Generals

Black 'n Than Blue

JGB-31251

One Side

1. Two Years Too Long (L. & J. Mixon) 3:26
2. Junk Man (J. Mixon) 4:31
3. Don't Mean Nothin' (J. Godown) 4:20
('Till it happens to you)
4. Mean Life (L. & J. Mixon) 5:29

Smokin' Joe
&
The Generals

Black 'N Than Blue

JGB 31251

Other Side

1. Ginny Ginny (Sefrin/Brekus) 3:02
2. No Free Cupcakes (J. Godown) 2:34
3. Live Wire (Brekus/Sefrin) 3:30
4. Believe In Yourself (J. Godown) 5:00



**STARVIEW 92.7
BEST OF THE BANDS**

SIDE ONE
8X657A

33 1/3 RPM
STEREO

1. "ANOTHE WAY" - SIGNAL 21
2. "MY IMAGINATION" - STRANGE BEHAVIOR
3. "NOT ANYMORE"
TORO & THE LAWN BOYS
4. "I'VE GOT A SECRET" - YOUTH IN ASIA



**STARVIEW 92.7
BEST OF THE BANDS**

SIDE TWO
8X657B

33 1/3 RPM
STEREO

1. "HELL'S GATES" - WRATH CHILD
2. "I CAN'T WAIT" - CRY TOUGH
3. "ANOLD COLD WAY" - BACK TALK
4. "MADMAN" - HAUNTZ

FABRICATION: TELDEC »TELEFUNKEN-DECCA« SCHALLPLATTEN GMBH, HAMBURG



6.22 313-00-1

6.22 313

Seite 1 STEREO.

© 1975

HOLLESTELLE
PETER HOLLESTELLE

1. **For No One** (Lennon - McCartney)
2. **Fever** (Davenport - Cooley)
3. **To Love Somebody** (B., R. & M. Gibb)
4. **A Place In The Sun** (Wells - Miller)
5. **You'll Have To Face The Music**
(Hollestelle - Sijpesteijn)
6. **Stonewall** (Vermeulen)

33

ZUM PERSONLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN

URHEBER- UND
LEISTUNGSSCHUTZRECHTE,

BESONDERS

VERVIELFÄLTIGUNG (AUSSER

FABRICATION: TELDEC, TELEFUNKEN-DECCA, SCHALLPLATTEN GMBH., HAMBURG

URHEBER-
UND

LEISTUNGSSCHUTZRECHTE,

BESONDERS

VERVIELFÄLTIGUNG (AUSSEN

ZUM PERSONLICHEN GEBRAUCH, VERMITTLUNG, VERMIETUNG, AUFFÖRUNG, SENDUNG VORBEHALTEN



GEMA

6.22 313-00-2

6.22 313

Seite 2 STEREO

© 1975

HOLLESTELLE
PETER HOLLESTELLE

1. **Play With Fire** (Jagger - Richard)
2. **Never Been To Spain** (Axton)
3. **That'll Be The Day** (Vermeulen)
4. **Last Train To Clarksville**
(Track 476) (Boyce - Hart)
5. **Turn Out The Lights**
(John & Johanna Hall)

33



A 45 rpm

VERY AMERICANS
STEREO TYPES

SIDE A

1. FLOODGATES
2. WITHOUT A TRACE

ROCK
PAPER
RECORDS

RPR-007

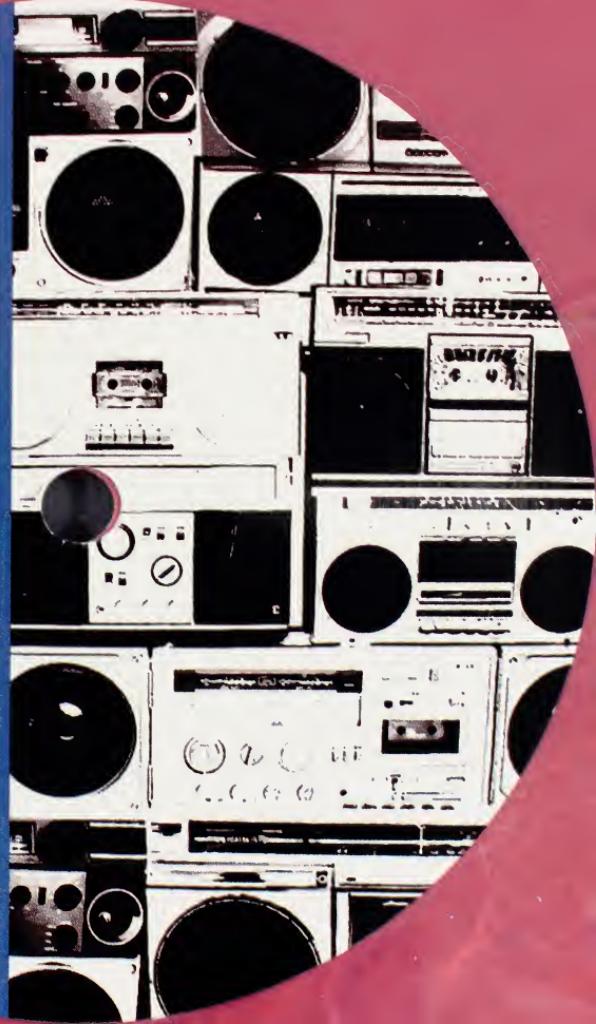
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45 rpm B

VERY AMERICANS
STEREO TYPES
SIDE B
3. NOT THAT SERIOUS
4. FAST PLANES TO RIO

ROCK
PAPER
RECORDS

RPR-007



PRAY



REMEMBER ME

THE SOUTHERN WONDERs

SIDE 1

P/V 92987-A

All Songs Published By:
MARY HILL MUSIC (BMI)
Except Selections 3 & 4

For Engagements Call:
LEWIS McILWAINE, MGR.
(215) 225-2753

STEREO

33 1/3 RPM

© 1987

THE SOUTHERN WONDERs
Remix-Mastered-Mfg.
VIRTUE STUDIOS
PHILA., PA

1. GO TO JESUS (5:13)
(Lead: Doug Truesdale)
2. TIME (2:50)
(Lead: Michael Randolph)
3. THERE GOES MY EVERYTHING (7:38)
(Lead: Lewis McIlwaine)
4. YOU MUST BE BORN AGAIN (3:07)
(Lead: Lewis McIlwaine)

VIRTUE 1618 N BROAD ST PHILA PA 19121

PRAY



REMEMBER ME

THE SOUTHERN WONDERs

SIDE 2

P/V 92987-B

All Songs Published By:
MARY HILL MUSIC (BMI)

For Engagements Call:
LEWIS McILWAINE, MGR.
(215) 225-2753

STEREO
33 1/3 RPM
© 1987

THE SOUTHERN WONDERs
Remix-Mastered-Mfg.
VIRTUE STUDIOS
PHILA., PA

5. I WANT TO THANK YOU LORD (3:18)
(Lead: Willie Perry)
6. SEEKING FOR ME (3.50)
(Lead: Doug Truesdale)
7. REMEMBER ME (3.41)
(Lead: Doug Truesdale)
8. IF THE LORD NEED SOMEBODY (5:28)
(Lead: Doug Truesdale)

VIRTUE 1818 N BROAD ST PHILA PA 19121

B - L E G I T

Side A

"So International"

(1) Clean (2) Dirty (3) Instrum.

B - L E G I T/ Side B

"One Dame"

(1) Clean (2) Dirty (3) Instrum.

"Bag Habit"

(4) Dirty

MALACO

T.M.

SIDE ONE
STEREO

THE GERALD SISTERS TREE OF LIFE

4367 A

Produced by F. Williams
and H. Griffin

1. I'VE GOT A RIGHT TO THE TREE OF LIFE 5:24
(F. Williams and H. Griffin) Malaco Music BMI
2. I DON'T HAVE NOBODY TO DEPEND ON 6:26
(Trad) Malaco Music BMI
3. HOLD ON 2:49
(Charles Johnson) Lions Pub. BMI
4. WALKING WITH JESUS 3:23
(N. Baldwin and F. Williams)
Malaco Music BMI

MANUFACTURED AND DISTRIBUTED BY MALACO RECORDS, JACKSON, MS

MALACO

T.M.

THE GERALD SISTERS TREE OF LIFE

SIDE TWO
STEREO

4367 B

Produced by F. Williams
and H. Griffin

1. LETS GO TO CHURCH 2:06
(N. Baldwin and F. Williams) Malaco Music BMI
2. BOTTLE OF TEARS 3:32
(Trad) Malaco Music BMI
3. WHEN THE EVENING SUN GOES DOWN 4:08
(Edna Cooke) Excellorec Music BMI
4. JESUS MADE WHAT I AM 2:47
(Louis Johnson) Our Children Music BMI

MANUFACTURED AND DISTRIBUTED BY MALACO RECORDS, JACKSON, MS



BMI
Shaka Man
©1998 ION SOUTH INC.
Time 4:42
4:57

Arranged and
Produced by
Shaka Man

SHAKA MAN

**"ANOTHER WAKE UP CALL"
"BLACK MAN KILL ANOTHER BLACK MAN"**

ION RECORDS INC. 19671 Beach Blvd. Ste 403. Huntington Beach CA. 92648. www.ionrecords.com



BMI
Shaka Man
©1998 ION SOUTH INC
Time 4:20
4:04

SHAKA MAN

"DEJAZZMATCH"

"NEW YEAR, NEW STYLE"

Arranged and
Produced by
Shaka Man

ION RECORDS INC. 19671 Beach Blvd. Ste 403, Huntington Beach CA. 92648. www.ionrecords.com

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12" 33 1/3 RPM

DATE _____
ACCT CAPITOL

TITLE STARTING OVER
ARTIST NATALIE COLE

MTX. NO. SPRO-04449
REC. NO. SPRO-04449

STEREO

SIDE 1

ROULETTE

SKIN BURNS

ROY BURNS

Produced by Sonny Lester

SR-52095-A (RSD-318-A)

1. YOU ARE MY SUNSHINE - 2:35 -
(Arr. by Roy Burns) (Patricia Music
Publ. Corp. - BMI)
2. CUTE - 4:22 - (Roy Burns)
(Patricia Music Publ. Corp. - BMI)
3. AVALON - 5:00 - (Jolson-Rose-DeSylva)
(Remick Music Corp. - ASCAP)
4. LIVINGTIME - 4:34 - (Roy Burns)
(Patricia Music Publ.
Corp. - BMI)

© ROULETTE

RECORDS, INC.

STEREO

SIDE 2

ROULETTE

SKIN BURNS

ROY BURNS

Produced by Sonny Lester

SR-52095-B (RSD-318-B)

1. GYPSY IN MY SOUL - 4:43 - (Boland-Jaffe)
(Words & Music Inc. - ASCAP)
2. JIVE AT FIVE - 5:11 - (Edison-Basie)
(Bregman, Vocco & Conn Inc. - ASCAP)
3. TAKE ME OUT TO THE BALL GAME -
5:16 - (Arr. by Roy Burns)
(Patricia Music Publ.
Corp. - BMI)

© ROULETTE RECORDS, INC.

GANGSTA BLAC & SKINNY PIMP

SIDE A



RAP HUSTLAZ

- 1. THINK IT OVER (Clean)**
- 2. ASS IN (Clean) featuring Rap Hustlaz**
- 3. DOGGIN' (Clean) featuring Lil Jon**

For Booking Info. Call 901-281-0962

TAKEN FROM THE ALBUM "THE MAYOR & THE PIMP"

GANGSTA BLAC & SKINNY PIMP

SIDE B



- 1. THINK IT OVER (Street)**
- 2. DOGGIN' (Street) featuring Lil Jon**
- 3. ICY WHITE (Clean)**

For Booking Info. Call 901-281-0962

TAKEN FROM THE ALBUM "THE MAYOR & THE PIMP"

B
L
U
E

33 1/3 STEREO LONG PLAYING
BLUE NOTE RECORDS INC. 47 WEST 63RD ST. NYC
JIMMY SMITH
PLAYS PRETTY JUST FOR YOU
BST 1563 Side I
(BNST 1563-A)

1. THE NEARNESS OF YOU (Hoagy Carmichael)
2. THE JITTERBUG WALTZ (Fats Waller)
3. EAST OF THE SUN (Bowman)
4. AUTUMN IN NEW YORK (Vernon Duke)

Jimmy Smith, organ; Eddie McFadden,
guitar; Donald Bailey, drums.

NOTE®

BEST

33 1/3 STEREO LONG
BLUE NOTE RECORDS INC. 41 WEST 63RD • NYC
PLAYING

JIMMY SMITH
PLAYS PRETTY JUST FOR YOU

BST 1563 Side 2
(BNST 1563-B)

1. PENTHOUSE SERENADE (Jason-Burton)
2. THE VERY THOUGHT OF YOU (Ray Noble)
3. I CAN'T GET STARTED (Duke-Gershwin)
4. OLD DEVIL MOON (Lane-Harburg)

Jimmy Smith, organ; Eddie McFadden,
guitar; Donald Bailey, drums.

NOTE

®

The Venerable Fitz

SIDE A

WE NO SCARED – 6:01

Produced by Fross, The Rap Lord
Big Skip & AGCEE. Lyrics by The
Venerable Fitz and Cee, for
Skip/Fro Music/BMI

© 1999 —

Headquarters Records, Inc. - HQ 102 (703) 912-1720 www.headquartersrecords.com

The Venerable Fitz

SIDE B

DUB MIX – 3:01

Produced by Fross, The Rap Lord
Big Skip & AGCEE. Lyrics by The
Venerable Fitz and Cee, for
Skip/Fro Music/BMI

© 1999

— Headquarters Records, Inc. - HQ 102 (703) 912-1720 www.headquartersrecords.com

MEREDITH
ANOTHER TIME



SR-109
33 1/3 RPM

SIDE A
STEREO

1. ALL OF US IN IT TOGETHER, Wilder & McGlohon, BMI (2:53)
2. AREN'T YOU GLAD YOU'RE YOU, Van Heusen & Burke, ASCAP (1:42)
3. IT'S SO PEACEFUL IN THE COUNTRY, Wilder, BMI (3:24)
4. RAIN, RAIN (DON'T GO 'WAY), Barer & Wilder, BMI (3:10)
5. DEAR BIX, Frishberg, ASCAP (2:46)
6. LAZY AFTERNOON, Latouche & Moross, ASCAP (2:56)
7. WHERE'S THE CHILD I USED TO HOLD, McGlohon & Wilder, BMI (1:54)
8. LOVE IS A SIMPLE THING, Carroll & Siegel, ASCAP (2:42)
9. YOU ARE THERE, Frishberg & Mandel, ASCAP (2:31)

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MEREDITH
ANOTHER TIME



SR-109
33 1/3 RPM

SIDE B
STEREO

1. WHILE WE'RE YOUNG, Engvick, Wilder & Palitz, BMI (2:15)
2. SMALL DAY TOMORROW, Landesman & Dorough, ASCAP (3:30)
3. A CHILD IS BORN, Wilder & Jones, ASCAP (2:46)
4. THE PIANO PLAYER (A THOUSAND AND ONE SALOONS)
Dowd & d'Ambrosio, BMI (2:00)
5. SOME DAY MY PRINCE WILL COME, Morey & Churchill, ASCAP (2:05)
6. SUCH A LONELY GIRL AM I, Wilder, BMI (2:39)
7. WHEELERS AND DEALERS, Frishberg, ASCAP (3:10)
8. I WAS DOIN' ALL RIGHT, Gershwin, ASCAP (2:42)
9. SKYLARK, Mercer & Carmichael, ASCAP (3:35)

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RON LICHTENSTEIN
"Another Mile"

GPR-3001-A

SIDE 1

1. RENEE! (3:08)
2. PAROS (3:22)
3. DANCE WITH ME (2:23)
4. MY LOVE FOR YOU WILL NEVER FADE AWAY (2:19)
5. TWO BROTHERS (2:29)
6. WHERE WOULD I BE (without you?) (3:08)

Produced & Arranged by Rod Wilson
All selections by Ron Lichtenstein
Largo Music (ASCAP)
© 1981



RON LICHTENSTEIN
“Another Mile”

GPR-3001-B

SIDE 2

1. CATCH YOU IN THE WIND (3:33)
2. WALLS AND PEOPLE (2:37)
3. A GIRL LIKE ME (2:13)
4. THE KING OF ROCK 'n ROLL (3:05)
5. ANOTHER MILE (Terry's Song) (4:57)

Produced & Arranged by Rod Wilson
All selections by Ron Lichtenstein
Largo Music (ASCAP)
© 1981

ORCHID RECORDS

33 $\frac{1}{3}$ RPM

Wiltone BMI

Produced & Arranged by
Chris Towns
under
Gabella Productions, Inc.

OR 1000 A

Music by

Jernigan & Godwin

Time 4:26

© 1986

VOCAL

CHRISTMAS WITH YOU

BILL GODWIN

Distributed by 1800 Records
(212) 399-1800

ORCHID RECORDS

33 1/3 RPM

Wiltone BMI

Produced & Arranged by
Chris Towns
under
Gabella Productions, Inc.

OR 1000 B

Music by

Jernigan & Godwin

Time 4:26

© P 1986

INSTRUMENTAL

CHRISTMAS WITH YOU

BILL GODWIN

Distributed by 1800 Records
(212) 399-1800

Dream

Clean
Dirty
Inet

Sucks
Dirky
Cyan
Inert

KnotRolle

RCA VICTOR



"HIS MASTER'S VOICE"

From Fred Zinneman's film of
A MAN FOR ALL SEASONS

VDM 116-1
(URRM-1317)

SIDE 1
RED SEAL

A Columbia Pictures Presentation

Screenplay by Robert Bolt

A Colgem
Record Production

MONAURAL

TM & © REGISTERED • MARCAIS REGISTRADA(S) • RADIO CORPORATION OF AMERICA • MADE IN U.S.A.

RCA VICTOR



"HIS MASTERS VOICE"

From Fred Zinneman's film of
A MAN FOR ALL SEASONS

VDM 116-1
(URRM-1320)

SIDE 4
RED SEAL

A Columbia Pictures Presentation

Screenplay by Robert Bolt

A Colgems
Record Production

MONAURAL

TM&© REGISTERED • MARCA S. REGISTRADA S.I. • RADIO CORPORATION OF AMERICA • MADE IN U.S.A.

RCA VICTOR



From Fred Zinneman's film of
A MAN FOR ALL SEASONS

VDM 116-2
(URRM-1318)

SIDE 2
RED SEAL

A Columbia Pictures Presentation

Screenplay by Robert Bolt

A Colgems
Record Production

MONAURAL

TM&S® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA - MADE IN U.S.A.

RCA VICTOR



From Fred Zinnemann's film of
A MAN FOR ALL SEASONS

VDM 116-2
(URRM-1319)

SIDE 3
RED SEAL

A Columbia Pictures Presentation

Screenplay by Robert Bolt

A Dolgem's
Record Production

MONAURAL

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M-G-M
SPECIAL DISC
JOCKEY RECORD
Not For Sale

MGM RECORDS
A DIVISION OF METRO-GOLDWYN-MAYER INC.
MADE IN U.S.A.

The Original Sound Track Album MGM Presents
David O. Selznick's Prod. of Margaret Mitchell's

“GONE WITH THE WIND”

Music Comp. and Cond. by Max Steiner

Side 1

1E-10 ST

1. MAIN TITLE—3:56
2. SCARLETT & RHETT'S FIRST MEETING—3:28
3. ASHLEY & SCARLETT—2:13
4. MAMMY—2:23
5. CHRISTMAS DURING THE WAR IN ATLANTA—3:13
6. ATLANTA IN FLAMES—1:38

Album Prod. By Jesse Kaye
Pub. by Remick Music—ASCAP

M-G-M
SPECIAL DISC
JOCKEY RECORD
Not For Sale

MGM RECORDS
A DIVISION OF METRO-GOLDWYN-MAYER INC.
MADE IN U.S.A.

The Original Sound Track Album MGM Presents
David O. Selznick's Prod. of Margaret Mitchell's

"GONE WITH THE WIND"
Music Comp. and Cond. by Max Steiner

Side 2

1E-10 ST

1. RECONSTRUCTION—1:55
2. ASHLEY RETURNS TO TARA FROM
THE WAR PRISON—2:04
3. SCARLETT & RHETT REBUILD TARA—2:23
4. SCARLETT MAKES HER DEMANDS OF RHETT—3:03
5. SCARLETT'S FALL DOWN THE STAIRCASE—3:30
6. BONNIE'S FATAL PONY RIDE—2:35
7. FINALE—1:22

Album Prod. By Jesse Kaye
Pub. by Remick Music—ASCAP

metro®

KISMET

Selections Recorded directly from the Soundtrack
of the MGM Cinemascope film

STEREO

Side 1



MS526

1. FATE—HOWARD KEEL
2. NOT SINCE NINEVEH—DOLORES GRAY
3. BAUBLES, BANGLES AND BEADS
ANN BLYTH

4. STRANGER IN PARADISE
ANN BLYTH AND VIC DAMONE
5. GESTICULATE—HOWARD KEEL

MGM Studio Orchestra and Chorus

Conducted by ANDRE PREVIN

Written and Composed by
Rob, Wright and Geo. Forrest
Publ. by Frank Music Corp.
(ASCAP)

Electronically Enhanced for
Reproduction In Stereo

METRO RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.

metro

[®]

KISMET

Selections Recorded directly from the Soundtrack
of the MGM Cinemascope film

STEREO

Side 2

MS526

1. NIGHT OF MY NIGHTS—VIC DAMONE
2. BORED—DOLORES GRAY

3. THE OLIVE TREE—HOWARD KEEL

4. AND THIS IS MY BELOVED

HOWARD KEEL, ANN BLYTH AND VIC DAMONE

5. SANDS OF TIME—HOWARD KEEL

MGM Studio Orchestra and Chorus

Conducted by ANDRE PREVIN

Written and Composed by

Rob. Wright and Gee. Ferrest

Publ. by Frank Music Corp.

(ASCAP)

Electronically Enhanced for
Reproduction In Stereo

METRO RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

F O R D D I V I S I O N

F O R D M O T O R C O M P A N Y

Presents

SIDE 1

XTAC-8724

"THE MOST TRUCK FOR THE JOB"
(F750, F800 vs. GMC & IHC)

14 Minutes, 30 Seconds

VOL. 56

T 5

Produced by
A. J. HENDERSON ASSOCIATES



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
Presents

SIDE 2

XTAC-8725

“PRESENTING THE PRODUCT”
(Selling F100 & F600 vs. Chevrolet 300 & 6000)

Band 1 - Selling a Pickup . . . 6:45

Band 2 - 600 Series 8:13

VOL. 56

T 6

Produced by
A. J. HENDERSON ASSOCIATES



Ford

Start Needle at Outside.
Use Shadowgraph Half Tone Steel Needles.

PART ONE

VACATION BY TRUCK

(For Dealers and Salesmen)

A Presentation of

FORD MOTOR COMPANY • DEARBORN, MICH.

Recorded and Manufactured in U.S.A. (76376)
by Decca Records, Inc., New York, N.Y.

Electrically Recorded
This Transcription Contains
Copyright Matter



Ford

Start Needle at Outside.
Use Shadowgraph Half Tone Steel Needles.

PART TWO

VACATION BY TRUCK
(For Dealers and Salesmen)

A Presentation of
FORD MOTOR COMPANY • DEARBORN, MICH.

Recorded and Manufactured in U.S.A. (76377)
by Decca Records, Inc., New York, N.Y.

Electrically Recorded
This Transcription Contains
Copyright Matter



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
Presents

XTAC-9824

FORD DEALERS OPEN SELLING CHAMPIONSHIP
(May-June 1958 Contest)

VOL. 58 X 5

14 Minutes

Produced by:
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

XTAC-63241

"THE DOLLARS AND SENSE OF SELLING THE SIX"

features

(Sales figures of the 1960 "223" six)

VOL. 60

T 5

14 Minutes, 15 Seconds

Produced by: WILDING, INC.

DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

XTAC-63445

"THERE'S MONEY IN THE MEDIUMS"
(Selling The 1960 F-500 & F-600)

VOL. 60

T 7

15 Minutes, 15 Seconds

Produced by: WILDING, INC.
DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY

Presents

Record No. 1

Side 1
XTAC-9756

TECHNIQUES OF PROFITABLE USED
CAR MANAGEMENT

Band 1 "Attitude" — 7 Mins. 15 Secs.

Band 2 "Wholesaling" — 4 mins. 21 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Record No. 1

Side 2

XTAC-9757

TECHNIQUES OF PROFITABLE USED
CAR MANAGEMENT

"Appraisal" — 9 mins, 14 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 RPM

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Record No. 2

Side 1

XTAC-9758

TECHNIQUES OF PROFITABLE USED
CAR MANAGEMENT

"Appearance Reconditioning"
8 Mins. 33 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY

Presents

Record No. 2



Side 2

XTAC-9759

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

Band 1 "Display" — 4 Mins, 6 Secs.

Band 2 "Balanced Inventory" — 3 Mins,
40 Secs.

Band 3 "Pricing" — 3 Mins, 31 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Record No. 3

Side 1

XTAC-9771

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

Band 1 "Advertising" — 6 Mins, 36 Secs.

Band 2 "Sales Direction and Solicitation"
7 Mins, 47 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presents

Record No. 3



Side 2
XTAC-9772

TECHNIQUES OF PROFITABLE USED CAR MANAGEMENT

Band 1 "Finance Selling" — 6 Mins.
Band 2 "Public Relations" — 5 Mins.
45 Secs.

VOL. 58

UCM 1

Produced by:

WILDING-HENDERSON, INC.

DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

F O R D D I V I S I O N
F O R D M O T O R C O M P A N Y
P r e s e n t s

Side 1

XTAC-9586

"PRESENTING THE PRODUCT"

VOL. 58

G-5A

Part #1 .. Getting Into The Presentation (First Band)
5 Minutes, 40 Seconds

Part #2 .. Making The Presentation (Second Band)
1 Minute, 45 Seconds

RECORDING ONLY

Produced by
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION

FORD MOTOR COMPANY

Presented by

Side 2

XTAC-9587

"PRESENTING THE PRODUCT"

VOL. 58

G-5A

Part #3 . . Making The Presentation Stick (First Band) 4 Minutes 3 Seconds

Part #4 ... What Competition Is Doing (Second Band)

4 Minutes. 28 Seconds

RECORDING ONLY

Produced by
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

F O R D D I V I S I O N
F O R D M O T O R C O M P A N Y
P r e s e n t s

Side 1

XTAC-9908

“HOW THEY SELL WHAT THEY’VE GOT”
(General, Color, Model)

VOL. 58

G-11A

15 Minutes, 40 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
P r e s e n t s

Side 2

XTAC-9909

"HOW THEY SELL WHAT THEY'VE GOT"
(Engine, Transmission, Equipment)

VOL. 58

G-11A

15 Minutes, 30 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

F O R D D I V I S I O N

F O R D M O T O R C O M P A N Y

P r e s e n t s

Side 1

XTAC-9565

“SUSPECT . . . OR PROSPECT?”

VOL. 58

G-4

8 Minutes, 35 Seconds

Produced by
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

F O R D D I V I S I O N

F O R D M O T O R C O M P A N Y

P r e s e n t s

Side 2

XTAC-9566

“SUSPECT . . . OR PROSPECT?”

VOL. 58

G-4

11 Minutes, 42 Seconds

Produced by
WILDING-HENDERSON, INC.
DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
P r e s e n t s

Side 1

XTAC-9968

“WRITING PROFITABLE DEALS”
(The Order Form As A Guide To Trading)

VOL. 58

G-12A

11 Minutes, 50 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

F O R D D I V I S I O N
F O R D M O T O R C O M P A N Y
P r e s e n t s

Side 2

XTAC-9969

“WRITING PROFITABLE DEALS”
(Setting The Stage For Profit)

VOL. 58

G-12A

15 Minutes, 15 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
P r e s e n t s

Side 3

XTAC-9970

“WRITING PROFITABLE DEALS”
(Working The Customer For Profit)

VOL. 58

G-12A

12 Minutes, 40 Seconds

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT



COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS

FORD DIVISION
FORD MOTOR COMPANY
P r e s e n t s

Side 4

XTAC-9971

“WRITING PROFITABLE DEALS” (Selling Finance And Insurance)

VOL. 58

G-12A

16 Minutes

(RECORDING ONLY)

Produced by:
WILDING-HENDERSON, INC.
DETROIT

CAPRICORN RECORDS

EAT A PEACH THE ALLMAN BROTHERS BAND

Produced by Tom Dowd
by Special Arrangement with Phil Walden & Assoc., Inc.

2CP 0102
(S40127)

SIDE
I

1. AIN'T WASTIN' TIME NO MORE 3:40
(Gregory L. Allman) No Exit Music Co., Inc. BMI
2. LES BRERS IN A MINOR 9:05
(Dicky Betts) No Exit Music Co., Inc. BMI
3. MELISSA 3:05
(Gregory L. Allman - Stephen Alaimo)
No Exit Music Co., Inc./Sherlyn Pub. Co. - BMI

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CAPRICORN RECORDS

EAT A PEACH THE ALLMAN BROTHERS BAND

Produced by Tom Dowd
by Special Arrangement with Phil Walden & Assoc., Inc.

2CP 0102
(S40128)

SIDE
II

1. MOUNTAIN JAM (Theme from "First There Is A Mountain" courtesy of Peer International - BMI)
D. Leitch, G. Allman, D. Allman, D. Betts,
J.J. Johanson, B. Oakley, B. Trucks -
No Exit Music Co., Inc./Peer International - BMI

19:37

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CAPRICORN RECORDS

EAT A PEACH THE ALLMAN BROTHERS BAND

Produced by Tom Dowd
by Special Arrangement with Phil Walden & Assoc., Inc.

2CP 0102
(S40129)

SIDE
III

1. ONE WAY OUT 4:58
(Elmore James-Marshall Sehorn)
Rhinelander Music, Inc. - BMI
2. TROUBLE NO MORE 3:28
(McKinley Morganfield) Arc Music Corp. - BMI
3. STAND BACK 3:25
(Gregory L. Allman-Berry Oakley)
No Exit Music Co., Inc. - BMI
4. BLUE SKY 5:10
(Dicky Betts) No Exit Music Co., Inc. - BMI
5. LITTLE MARTHA 2:08
(Duane Allman) No Exit Music Co., Inc. - BMI

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CAPRICORN RECORDS

EAT A PEACH THE ALLMAN BROTHERS BAND

Produced by Tom Dowd
by Special Arrangement with Phil Walden & Assoc., Inc.

2CP 0102
(S40130)

SIDE
IV

1. MOUNTAIN JAM, Cont'd. (Theme from "First There Is
A Mountain" courtesy of Peer International - BMI)
D. Leitch - G. Allman - D. Allman - D. Betts -
J. J. Johanson - B. Oakley - B. Trucks
No Exit Music Co., Inc./Peer International - BMI

15:06

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ONLY FOR
TEST & FOR SALE



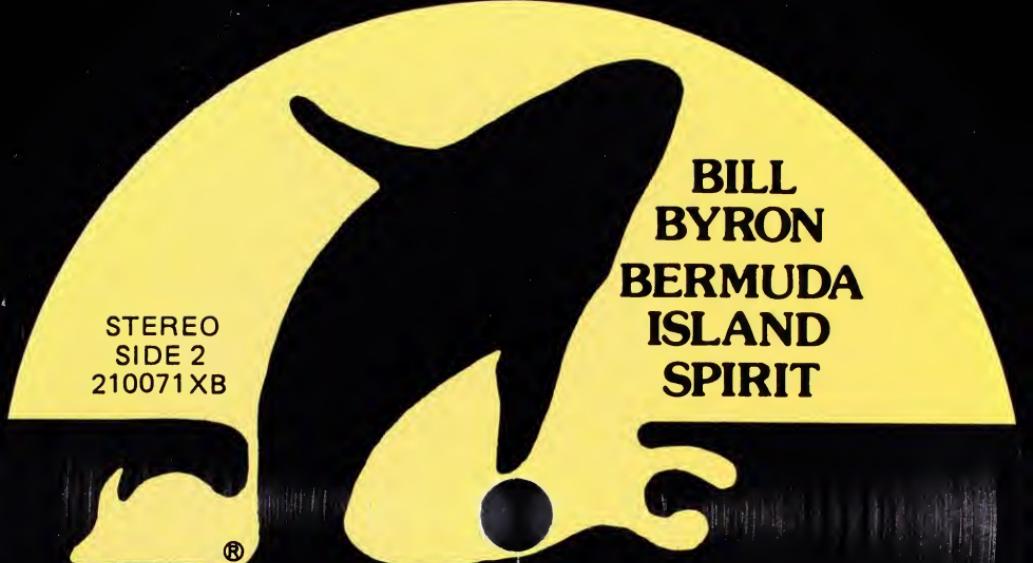
STEREO
SIDE 1
210071XA

**BILL
BYRON
BERMUDA
ISLAND
SPIRIT**

® 1982 **WHALE ROCK MUSIC** ASCAP

1. Bermuda Is Another World - H. Smith 3:36
2. The Last Farewell - R. Whittaker/Webster 3:35
3. Run Outside - B. Byron :37
4. Yellow Bird - Luboff/Keith/Bergman 4:10
5. Fly Spirit Fly - D. Whittaker/B. Byron 4:24
6. Goodbye Bermuda Goodbye - B. Byron 4:01
7. Red Sails In The Sunset - Kennedy/Williams 3:38

**Whale Rock Music, RHADC
Mangroville, Pomander Rd.,
Paget, Bermuda
Phone: 809-292-2100**

A large, stylized black silhouette of a whale is positioned in the center of the cover. The whale is depicted in a dynamic, leaping pose, with its mouth open as if singing. The background behind the whale is a bright yellow semi-circle, which is part of a larger circular design that tapers to a point at the top.

STEREO
SIDE 2
210071XB

**BILL
BYRON
BERMUDA
ISLAND
SPIRIT**

® 1982 **WHALE ROCK MUSIC** ASCAP

1. Montreal - B. Byron 4:11
2. St. Michael's Mount - B. Byron 3:43
3. You Used To Be A Rolling Stone - B. Byron 3:20
4. On Christmas Eve - B. Byron 4:31
5. Laugh At The Way That You Are - B. Byron 4:36
6. Harvest Of The Whales - B. Byron 3:08

**Whale Rock Music, RHADC
Mangroville, Pomander Rd.,
Paget, Bermuda
Phone: 809-292-2100**

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D.J. COLLECTION

For Professional Use

SIDE A

33 1/3 RPM

DJC Vol. 3

This Compilation
© 1991

DJ Collection Service

1. 2 MAN SOUND: "Capital Tropical" 4:52
2. CLAUDIA PHILLIPS: "Quel Souci La Boetie" 4:37

Various Artist
B.M.I. / A.S.C.A.P
Made in Canada

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D.J. COLLECTION

For Professional Use

SIDE B

33 1/3 RPM

DJC Vol. 3

This Compilation

© 1991

DJ Collection Service

1. MODERN ROMANCE: "Every Body Salsa" 11:30

Various Artist

B.M.I. / A.S.C.A.P.

Made in Canada

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Lee Ritenour

For Promotional Use Only - Not For Sale

GR8P-4017

GR8P-4017



Side A

12" PROMO

Waiting in Vain

(edited version) 3:55

Bob Marley

(Polygram International, Inc./ASCAP)

Produced by Lee Ritenour for Captain Fingers Productions

Executive Producers: Dave Grusin & Larry Rosen

Recorded & mixed by Don Murray

Digital editing by Robert Vosgien

From the compact disc Wes Bound (GRD-9697)

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Lee Ritenour

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GR8P-4017

GR8P-4017

Side B
12" PROMO

Waiting in Vain

(edited version) 3:55

Bob Marley

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DJ PROMO COPY - NOT FOR RESALE



3RD NATION

'i believe'

Our Tribe Mix

33 RPM

B Side

BTB Records
181 High Street, Harlesden
London NW10 4TE
Tel: 081 961 5202
Fax: 081 965 3948

BTBX 12.504

Made in England

Written by Charles Salter, James black & Karl Kalvola
Original production by 3rd Nation
Remixed and reprogrammed by Rollo and Rob D
Pianos by Rob D
Engineered by Goetz at Swanyard Studios, London
Strings by The Eagle One String Ensemble,
recorded at Eagle One
Keyboards & string arrangement
by Frederick Beckman
Published by Citrus Music/Champion Music

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TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE. (717) 383 3291
TWX 510 671 4580

12" 33 1/3 RPM

DATE _____
ACCT CAPITOL

TITLE "THIS TIME MAKE IT FUNKY" (2 VRS.)
ARTIST TRACIE SPENCER

MTX. NO. SPRO-79665
REC. NO. SPRO-79665

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S

TM

1400 E LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671 4580

12" 33 1/3 RPM

DATE _____

ACC'T CAPITOL

TITLE "THIS TIME MAKE IT FUNKY" (2 VRS.)

ARTIST TRACIE SPENCER

MTX. NO. SPRO-79708

REC. NO. SPRO-79665

Champions



© P 1995
VPRD 5761

RECORDS



Produced By: T. JAMES 0 54645-5761-1 6

Distributed by



More Action In Reggae Music

IN N.Y.: 89-05 138 Street, Jamaica, N.Y. 11435,

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N.Y.: 170-21 Jamaica Ave., Jamaica, N.Y. 11432

IN FLORIDA: 5893 S.W. 21st Street,

W. Hollywood, Fl. 33023,

Tel: (305) 966-4744 • Fax: (305) 966-8766

Can't Leave You Alone
(Adapted)

Nitty Kutchie

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Champions

RECORDS

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VPRD 5761



Produced By: T. JAMES

Distributed by



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War War War

Elephant Man

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Champsix

© P 1995

VPRD 5760

RECORDS



0 54645-5760-1 7

Produced By: T. JAMES

Facts Of Life
(E. BROWN)
Madd Cobra

Distributed by



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Champs
RECORDS

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VPRD 5760



Produced By: T. JAMES

**Got Di Stuff
DON YOUTH**

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IN FLORIDA: 5893 S.W. 21st Street,
W. Hollywood, Fl. 33023,

Tel: (305) 966-4744 • Fax: (305) 966-8766

Golden Cartel Entertainment

A DIVISION OF GOLDFINGA' MUSIC

BABY BABY (Brandy Remake)

Diana Flores

GF 246
45 RPM
FACE A+A
© Raga Gold



516 - 546 - 8244

**HUNTIN' BUNTIN'
Sailor Man**

Executive Producers: NAT F. & DANNY R. for R&F Productions

Produced by CHRIS GOLDFINGA'

Music by RAFF

Mixed by PHILLIP SMART & SNAKEY at
HC&F Studios

Mastered at VP Records

CULTURE BEAT

INSIDE OUT

The second promo!
Features remixes from
Doug Laurent, Felix Gauder,
Kai McDonald.

7678-S1



S I D E T W O
BAS 7678 XSS 7678B

-D. Laurent-N. Katzmann-J. Supreme- Executive Producer: Frank Fensalu /
Abfahrt Productions • Produced by Doug Laurent • *Remixed by Doug
Laurent • **Remixed by Uwe Wugenkecht and Misar for Static Productions •
***Remixed by Felix Gauder • + Remixed by Kai McDonald • + + Remixed
by C. Krumm and H. Stappf at Sonic Solution Studios • Special versions
taken from the 550 Music release "Inside Out" (67561) • Publishers: Abfahrt
Publishing/Warner Chappell/Edition Get Into Magic/Warner Chappell •
©1996 Sony Music Entertainment (Germany) GmbH



**CULTURE BEAT
INSIDE OUT**

SIDE 1 • 1. (Doug Laurent Euro Mix)* 5:48 •

2. (Mikado Mix)** 6:19 • 3. (Felix Gauder Mix)*** 6:28

SIDE 2 • 1. (Kai McDonald Eternia
Mix) + 9:48 • 2. (Quadriga Mix) + + 6:20

DEMONSTRATION - NOT FOR SALE

33 1/3 rpm

SIDE ONE

BAS 7678

33 1/3 rpm

SONY

550.

MUSIC

XSS 7678A

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EMERGENCY

RECORDS INC.

FRANKIE

*Promotional Copy Only
Not For Sale*

PAL-7187A-DJ
45 RPM
STEREO

SIDE A
TIME
6:00

SWEET SWEET KISS (CLUB MIX)

(P. Angell)

Frug Tunes Music/Emergency (ASCAP)
Produced and Arranged by Peitor Angell
for Cappello Productions
Mixed by Freddy Bastone
Edited by Chep Jose Nunez
Mixed at Unique Studios, NYC
© & © 1988 Emergency Records

Manufactured and Distributed by Profile Records, Inc., 740 Broadway, N.Y., N.Y. 10003

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Emergency

RECORDS INC.

FRANKIE

Promotional Copy Only
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PAL-7187B-DJ
45 RPM
STEREO

SIDE B

SWEET SWEET KISS (DUB MIX) — 5:36
SWEET SWEET KISS (RADIO MIX) — 4:56

(P. Angell)

Frug Tunes Music/Emergency (ASCAP)
Produced and Arranged by Peitor Angell
for Cappello Productions
Mixed by Freddy Bastone
Edited by Chep Jose Nunez
Mixed at Unique Studios, NYC
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CAUSE & EFFECT

"It's Over Now"

A1
106



FIRE

Frank Stickemz

FOR PROMOTIONAL USE ONLY

AMC



1. STICKEMZ YOU GOT'EM (ALBUM)
2. STICKEMZ YOU GOT'EM (RADIO)
3. STICKEMZ YOU GOT'EM (INSTRUMENTAL)
4. RAP STAR (ALBUM)
5. RAP STAR (RADIO)

PRODUCED BY ALAFI / HETROCKS /
FIREHOUSE 23

Powered by Fireworks
Executive Produced by
Mike "Heat" Williams

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F I R E

Cree / Shorty

FOR PROMOTIONAL USE ONLY

AMC

1. CREE - RED HOT (ALBUM)
PRODUCED BY BOBBY JONES / AUGUST CAT /
FIREHOUSE23

2. SHORTY - HEY YOU (RADIO)
3. SHORTY - HEY YOU (RADIO)
PRODUCED BY SHORTY

Powered by Fireworks
Executive Produced by
Mike "Heat" Williams

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Ready Music Group

Charles Paul

RMG 002 A

PROMO
(C) & (P) 2005

SATISFIED

(Charles Paul)

1. Radio Edit
2. Instrumental

Produced by: Adam Deicht,
Adam "Schmeens" Smirnoff
& Chris "Max" Pinset
at ReadyRockland Studio
Tel: 845-821-8725

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Ready Music Group

Charles Paul

Feat. B.L.A.M.

RMG 002 B

PROMO
(C) & (P) 2005

SATISFIED

(Charles Paul)

1. Extended Club Mix
2. Ext. Inst.
3. Accapella

Produced by: Adam Deicht,
& Chris "Max" Pinset
Adam Deicht & Nick Kasper
at Ready Rockland Studio
Tel: 845-821-8725

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EAST COAST COMMUNICATIONS
R E C O R D S



SIDE A
ECC-004

Produced & Arranged by
AIDAN JONES

Distribution:
East Coast Connection
(718) 284-5763
Fax: (718) 284-5939

CUT WEH CAN'T HEAL
(Rupert Cummings)

PACO G.

EAST COAST COMMUNICATIONS
R E C O R D S



SIDE B
ECC-004

Produced & Arranged by
AIDAN JONES

Distribution:
East Coast Connection
(718) 284-5763
Fax: (718) 284-5939

ONE LANGUAGE

(Richard Nelson)

Richie Tech

EAST COAST COMMUNICATIONS
R E C O R D S



SIDE A
ECC-003

Produced & Arranged by
AIDAN JONES

Distribution:
East Coast Connection
(718) 284-5763
Fax: (718) 284-5939

NO COMPARISON

(Richard Nelson)

Richie Tech

EAST COAST COMMUNICATIONS
R E C O R D S



SIDE B
ECC-003

Produced & Arranged by
AIDAN JONES

Distribution:
East Coast Connection
(718) 284-5763
Fax: (718) 284-5939

RUN HIM

(Richard Nelson)

Richie Tech



SIDE A
SV-076

Distributed by:
PENTHOUSE MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33157
Tel.: (305) 378-2407 /
(305) 378-6770
Fax: (305) 378-2408

EITHER OR IETHER
(C. Butt)
GENERAL DEGREE

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SV *Shocking Vibes*

SIDE B
SV-076

Distributed by:
PENTHOUSE MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33157
Tel.: (305) 378-2407 /
(305) 378-6770
Fax: (305) 378-2408

HOT LIKE PEPPER
(A. Bradford)
BUCCANEER
VERSION

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VPRD-5774-A



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FL. 33023.
(305) 966-4744

0
54645-5774-1
0

SIDE A
Produced By
Danny Browne

DELICATE

(T. Bonnick & C. Butt)

Skatta & General Degree

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MAIN ST.

VPRD-5774-AA

SIDE AA
Produced By
Danny Browne

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Riding West
(P. Thomas & H. Browne)
Cutty Ranks

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PRESENTING THE
CARLTON REESE SINGERS
IN
“PASS GOD’S LOVE ON”

SIDE ONE

CR 555

“PASS GOD’S LOVE ON”—4:22

Arr. Reese-Jean Parker, Lead

“FILL MY CUP”—2:45

Arr. Reese-Eugenia Reynolds, Soloist

“TRY JESUS”

Arr. Reese-Carlton Reese, Lead

“IF I CAN HELP SOMEBODY”—5:30

Arr. Robinson-Sandra Robinson, Soloist

“A CHARGE TO KEEP I HAVE”—4:50

Arr. Hendricks-Joe Hendricks, Soloist

“SURELY GOD IS ABLE”—3:50

Angelic, Reese-Gloria Fikes &
Laundry Cameron—Lead

PRESENTING THE
CARLTON REESE SINGERS
IN
“PASS GOD’S LOVE ON”

SIDE TWO

CR 555

“BECAUSE HE LIVES”—5:45

Amos Webber, Soloist

“IF YOU JUST HOLD OUT TILL TOMORROW”

Traditional-Irenean Henry, Lead

“GOD KNOWS ALL ABOUT ME”—4:30

Traditional-Jean Whitlow and Sandra
Robinson, Soloists

“I’VE GOT JOY LIKE A RIVER”—3:30

Traditional-Hattie Gaines, Lead

“I KNOW WHO HOLDS TOMORROW”—3:20

Back Home-Carlton Reese, Soloist

Me|ody House

PRE-SCHOOL FITNESS

33 1/3 RPM

SIDE ONE
MH - 61

JUMBO ELEPHANT
SILLY RABBIT
TIGHTROPE WALKER
BREATHE DEEP
HELICOPTER TWIRL
GORILLA WALK
LISTENING SOLDIER
BREATHE DEEP
FUNNY FROG
PONY RIDE
BREATHE DEEP

MELODY HOUSE 819 N.W. 92ND, OKLAHOMA CITY, OKLAHOMA 73114

Me *lody* *House*

PRE-SCHOOL FITNESS

33 1/3 RPM

SIDE TWO
MH - 61

SWAYING WILLOWS
MOUNTAINEER
BREATHE DEEP
CATCH A FIREFLY
ROWING
BREATHE DEEP
CUTTING WOOD
THE EXERCISE WAY
BOOGIE WOOGIE BEAR
BREATHE DEEP

MELODY HOUSE 819 N.W. 92ND, OKLAHOMA CITY, OKLAHOMA 73114

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Produced by Salem
Travelers and TWS

STEREO/33 1/3 RPM
SIDE ONE
NA-7272-A

SALEM TRAVELERS “Let Jesus Come Into Your Life”

1. JUST LET JESUS COME INTO YOUR LIFE — 5:21
(Paul Smith) Arr'd by Jesse McDaniel, Jepacia Music, SESAC
2. I'M SO GLAD — 3:20
(Chester Feemester) Robemma Music, SESAC
3. DON'T DISAPPOINT THE LORD — 3:50
(Arthur Davis) Robemma Music, SESAC
4. THANK YOU LORD — 7:50
(Arthur Davis, Samuel Hanchette, Robert Dixon)
Robemma Music, SESAC

1011 WOODLAND STREET - NASHVILLE, TENNESSEE 37206

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Record Company
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Produced by Salem
Travelers and TWS

STEREO/33 1/3 RPM
SIDE TWO
NA-7272-B

SALEM TRAVELERS "Let Jesus Come Into Your Life"

1. HUNGRY CHILD — 4:30

(Arthur Davis & Billy Perry) Robemma Music, SESAC

2. GOD MAKES IT POSSIBLE — 3:17

(Chester Feemester & Samuel Hanchette) Robemma Music, SESAC 3:17

3. AS FOR ME AND MY HOUSE — 3:24

(Rosanna Smith & Paul Smith) Jepacla Music, SESAC 3:24

4. NEW HIGHWAY — 3:21

(Paul Smith & Cliff Lee) Jepacla Music, SESAC

1011 WOODLAND STREET - NASHVILLE, TENNESSEE 37206

MARY
J BLIGE

MEDLEY

BOY
GEORGE

THE CRY, SO
GAME

VINCENT BARLOW

Head And Heart

VB-1001
33 1/3 RPM

All songs
published 1981,
Vincent Barlow

SIDE ONE
Stereo
Produced by
Barlow, Sager



1. Little Bit Of Heaven
2. Home Is Where The Heart Is
3. Parents Song
4. Don't Go To Sleep Angry
5. Hoedown

VINCENT BARLOW

Head And Heart

VB-1001
33 1/3 RPM

All songs
published 1981,
Vincent Barlow

SIDE TWO
Stereo
Produced by
Barlow, Sager

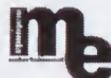


1. Leave This Town
2. Slippin' Away
3. Father
4. Dominoes
5. Rip My Heart Out

BLING DYNASTY



7 75020 54561 8



matunda
entertainment
ME5365

SIDE A

- 1) Fallin 4 U 3:45 BPM 89.7
- 2) Fallin 4 U (club mix) 3:45 BPM 89.7
- 3) Fallin 4 U (instrumental) 3:30 BPM 89.7

Produced By:
Bling Dynasty and The Matrax
Executive Producers:
Murph and Kenn
267-973-0703

BLING DYNASTY



7 75020 54561 8



matunda
entertainment
ME5365

SIDE B

- 1) Fallin 4 U (part II) featuring
Jadakiss & J Hood 4:10 BPM 94.4
- 2) Fallin 4 U (part II) instrumental 3:35 BPM 94.4
- 3) Fallin 4 U (part II) Acappella 3:58 BPM 94.4

Produced By:
Bling Dynasty and The Matrax
Executive Producers:
Murph and Kenn
267-973-0703

SUNSET RECORDS

A Beautiful Life
Judy Lynn

SIDE I
800317

STEREO
33 1/3 RPM

1. *A Beautiful Life (W. Golden)* 2:32
2. *Family Bible (W. Nelson)* 4:12
3. *Wait A Little Longer, Please Jesus* 2:55
4. *Let Me Live* 3:56
5. *Jesus Loves Me* 2:42
(B. Warner, W. Bradbury)

Sunset Records - A Div. of John Kelly & Assoc. Las Vegas, Nev.

SUNSET RECORDS

A Beautiful Life
Judy Lynn

SIDE II
800317

STEREO
33 1/3 RPM

1. Rise Again (*D. Holmes*) 3:56
2. He Was There All The Time (*G. Paxton*) 3:35
3. I'll Fly Away (*A. Brumley*) 1:58
4. Pentecost (*E. Bay*) 2:52
5. Come Holy Spirit (*P. Esslinger*) 3:31

Sunset Records - A Div. of John Kelly & Assoc. - Las Vegas, Nev.



LOUIS NYE

SIDE 1



UAL 4089 A

"HERE'S NYE IN YOUR EYE"

- 1: HIPSTER AT THE BANK
- 2: EMOTIONAL NEWSCASTER
- 3: ARMY SERGEANT

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. MADE IN U.S.A.

HIGH FIDELITY



LOUIS NYE

SIDE 2

UAL 4089 B

"HERE'S NYE IN YOUR EYE"

- 1: MEETING ON MADISON AVENUE
- 2: THE CHOREOGRAPHER
- 3: MUNICH MUSIC LESSON

HIGH FIDELITY

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.

RELIX RECORDS

Dinosaurs

Side One

STEREO
RRLP 2031
RRLP 2031A

1. Lay Back Baby (M. Saunders, J. McPherson) (BMI) 3:25
2. Strange Way (B. Melton, P. Zimfrels) (BMI) 3:58
3. Do I Move You? (N. Simone) (ASCAP) 7:48
4. Butcher's Boy (Trad. arranged by B. Melton) (BMI) 5:45
5. Good Old Rock 'n Roll (B. Melton) (BMI) 2:15

1 © 1988 Oxtail Music & Kosher Dill Music

' 2,4,5 © 1988 Seafood Music

3 © 1988 Ivan Mogull Music Corp.

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RELIx RECORDS

Side Two

Dinosaurs

STEREO
RRLP 2031
RRLP 2031B

1. Resurrection Rag (M. Saunders, R. Hunter)
© 1988 Ice Nine (ASCAP) / Oxtail Music (BMI) 5:38
2. Who Makes The Moves? (R. Hunter, B. Melton)
© 1988 Ice Nine (ASCAP) / Seafood Music (BMI) 4:50
3. Mona (E. McDaniels)
© 1988 Arc Music (BMI) 11:11

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先鋒

唱片

CHASE

SIDE 1

PRC-5178

1. OPEN UP WIDE
2. LIVIN' IN HEAT
3. HELLO GROCERIEC
4. HANDBAGS AND GLADRAGS
5. GET IT ON

民国60年8月出版

出版號：內版台音字第0260號

33 1/3

營業登記證：光華商乙字第3681號

先鋒

唱片

CHASE

SIDE 2

PRC-5178

1. BOYS AND GIRLS TOGETHER
2. INVITATION TO A RIVER
 - 1) TWO MINDS MEET
 - 2) STAY
 - 3) PAINT IT SAD
 - 4) REFLECTIONS
 - 5) RIVER

民国60年8月出版

出版登記號：內版台書字第0260號

33 $\frac{1}{3}$ 評審登記號：北縣商乙字第3688號

巨人



唱片

STEREO

PICTURES AT AN EXHIBITION
EMERSON, LAKE AND PALMER

SIDE 1

TD-11504-A

SPRING DANCE
THE CHOPIN
ROMANCE
WHITE SONG
LITTLE TINY CANDY
JAZZ IN VIENNA

巨人唱片

WRITTEN BY THOMAS GREEN / PRODUCED BY ANTHONY (BLKFST) WILLIAMS / BMI PNS PUBLISHING / ALL RIGHTS RESERVED / UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

A
SIDE

RH2001

THE WAY I ROCK

1. ORIGINAL 3:00
2. INSTRUMENTAL 2:53
3. CHORUS 3:02
4. CHORUS & BACKS 3:02
5. BACKS 2:58

TOMMY BONDZ

www.ROUGHHANDZ.COM / 201-833-9699 / 1415 TEANECK ROAD / SUITE 301 / TEANECK NJ. 07666

WRITTEN BY THOMAS GREEN / PRODUCED BY ANTHONY (BLKFST) WILLIAMS / BMI PNS PUBLISHING / ALL RIGHTS RESERVED / UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

ROUGH HANDZ



B
SIDE

RH2001

SHARK TEAM

1. ORIGINAL 3:27
2. REMIXES 3:27
3. ROCK VERSION 3:29
4. RADIO MIX 3:27
5. INST. REMIXES 3:27
6. INST. ORIGINAL 3:27
7. VOCALS ONLY 3:07

TOMMY BONDZ

www.ROUGHHANDZ.COM / 201-833-9699 / 1415 TEANECK ROAD / SUITE 301 / TEANECK NJ. 07666

DJ WEN

Written by D.J. WEN and The Mack Pack. Produced by D.J. WEN
Manufactured & Distributed by B.E.G.

SIDE A

PP53722

A&A Records

1. *Players in the ATL* (Nuttin but Game)
2. *Players in the ATL* (Street)
3. *Thanks To My Mom*

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DJ WEN

Written by D.J. WEN and The Mack Pack. Produced by D.J. WEN
Manufactured & Distributed by B.E.G.

SIDE B

PP53722

A&A Records

1. Knock Knock

2. Ain't No Business Like Ho Business

3. This Is For My Niggas

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MANUFACTURED BY/FABRIQUÉ PAR WEA MUSIC OF CANADA LTD./WEA MUSIQUE DU CANADA LTÉE., 1810 BIRCHMOUNT RD., SCARBOROUGH, ONTARIO, A DIVISION OF WARNER COMMUNICATIONS INC. 16 ②

ELEKTRA

JOESKI LOVE

A SIDE
STEREO

96 68500
33 1/3 RPM

PEE-WEE'S DANCE 4:29
VOCAL / LONG VERSION
(V. Davis, J. Roper)

Vinertainment Publishing Inc., ASCAP
Produced & Arranged by Vincent Davis
Engineered by Craig Bevan at INS Recording

© 1986 Elektra/Asylum Records

BT ED-68850A

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ELEKTRA

JOESKI LOVE

**B SIDE
STEREO**

**96 68500
33 1/3 RPM**

PEE-WEE'S DANCE 2:56
ACAPPELLA BEAT

PEE-WEE'S DANCE 4:23
INSTRUMENTAL
(V. Davis, J. Roger)

Vinlertainment Publishing Inc., ASCAP
Produced & Arranged by Vincent Davis
Engineered by Craig Bevan at INS Recording

© 1986 Elektra/Asylum Records

ST-ED-68500



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REPRODUCED RESERVED. UNAUTHORISED COPYING, HIRING, LENDING, PUBLIC PERFORMANCE AND BROADCASTING OF THIS RECORD PROHIBITED

전본제작
(Not For Sale)

STEREO

VERTIGO

STEREO	33 $\frac{1}{3}$	00
허가일자 1986. 5. 10 허가번호 86-422 제작일자 1988. 6. 25 시 간 22:31	SEL-RP 1092 6650 006	1

MAUFACTURED / DISTRIBUTED BY SUNG EUM LTD. - UNDER LICENSED BY PHONOGRAPH INT'L B. V.
MINISTRY OF CULTURE AND INFORMATION REGISTRATION NO.3. SUNG EUM LTD.

NAZARETH
SNAZ(LIVE)

1. Telegram 5:53 / Part 1-On Your Way(Nazareth)
Part 2-So You Want To Be A R & R Star (McGuin/Hillman)
Part 3-Sound Check (Nazareth) / 2. Razamanaz (Nazareth) 4:20
3. I Want To Do Everything For You (J. Tex) 5:10
4. This Flight Tonight (J. Mitchell) 3:28
5. Beggars Day (N. Lofgren) 3:40

심의번호 8605-L2898~L2913



1. Every Young Man's Dream (D. Sweet) 3:41
2. Heart's Grown Cold (A. Cleminson) 5:34
3. Java Blues (R. Danko) 3:56
4. Big Boy (A. Cleminson) 5:00

심의번호 8605~L2898~L2913



VERTIGO

STEREO

33 $\frac{1}{3}$

00

허가일자 1986. 5. 10
허가번호 86-422
제작일자 1988. 6. 25
시 간 14 : 03



SEL RP 1092
6650 006

3

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MINISTRY OF CULTURE AND INFORMATION REGISTRATION NO. 3, SUNG EUM LTD.

NAZARETH
SNAZ(LIVE)

1. Holiday

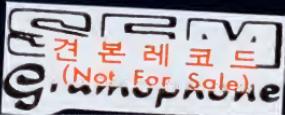
(D. McCafferty/A. Cleminson/M. Charlton/P. Agnew/D. Sweet) 3:24

2. Hair Of The Dog (Nazareth) 5:54

3. Let Me Be Your Leader (M. Charlton) 4:45

심의번호 8605- L2898~ L2913

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VERTIGO

STEREO

33 $\frac{1}{3}$

00

허가일자 1986.5.10
허가번호 86-422
제작일자 1988.6.25
시 간 16:39

SEL-RP 1092
6650 006

4

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MINISTRY OF CULTURE AND INFORMATION REGISTRATION NO.3. SUNG EUM LTD.

NAZARETH
SNAZ(LIVE)

1. Love Hurts (B. Bryant) 4:00
2. Tush (Gibbons/Hill/Beard) 4:34
3. Juicy Lucy (Nazareth) 4:13
4. Morning Dew (T. Rose) 3:52

심의번호 8605-L2898~L2913

震聲 JS 唱片

JEN SHENG

JOHN DENVER (約翰·丹佛)
WINDSONG

STEREO

JS-5030-A

1. WINDSONG
2. COWBOY'S DELIGHT
3. SPIRIT
4. LOOKING FOR SPACE
5. SHIPMATES AND CHEYENNE
6. LATE NITE RADIO

震聲唱片有限公司

台北市林士區美術街二五十一號

震聲唱片



JEN SHENG

JOHN DENVER (約翰·丹佛)
WINDSONG

STEREO

JS-5030-B

1. LOVE IS EVERYWHERE
2. TWO SHOTS
3. I'M SORRY
4. FLY AWAY
5. CALYPSO
6. SONG OF WYOMING

震聲唱片有限公司
一之號六十音二五—街美林士市北台

大唱 DOP 譜曲
片 STEREO

CHANSON

SIDE 1

MH-7423

- ① DON'T HOLD BACK
- ② I CAN TELL
- ③ I LOVE YOU MORE

68 1 出版

司公限有份股業企譜拍

公司總經理：王德慶
公司地址：台北市民生東路74巷11弄2號
電話：7111338

公司總經理：王德慶
公司地址：台北市民生東路74巷11弄2號
電話：7111338

片 唱 POP 譜 苗

←STEREO→

CHANSON

SIDE 2

MH-7423

① WHY

② DID YOU EVER

③ ALL THE TIME YOU NEED

68 1 出版

公司地址：台北市民生東路794巷11弄2號
電話：711338
公司總經理：王國一
公司電話：02-233053

司公限有份股業企譜拍



詩
賦

FOUR SEASON 四季合唱團

CSJ-334-A

Stereo

- 1 Walk on by
- 2 Always something there to remind me
- 3 What's new pussycat
- 4 What the world needs now is love
- 5 Make it easy on yourself
- 6 Anyone who had a heart

中華人民共和國文化部音像出版品
內地版台音字第0119號

中



盤

FOUR SEASON
四季合唱團

CSJ-334-B

Stereo

- 1 Mr. tambourine man
- 2 Blowin in the wind
- 3 Queen Jane approximately
- 4 Like a rollin stone
- 5 Don't think twice
- 6 All I really want to do

57年7月出版

中聲唱片廠出品
九號
內版台音字第〇

中市商業八〇七八

中市小工第十一



JOAN BAEZ CONCERT

尊恩貝茲主唱

西洋歌曲

LW-159-A

①BABE I'M GONNA LEAVE YOU 遠離我愛

②GEORDIE 喬蒂

③COPPER KETTLE ALBERT F BEDDOE 銅鍋

④KUMBAYA 肯貝雅

⑤WHAT HAVE THEY DOND TO THE RAIN 雨於何奈

⑥BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR

情人的頭髮是黑色

⑦DANGER WATERS 水深危險

民國58年3月再版

33 1/3

號四一街興中市重三

號三九一〇第字音台版內
33 1/3 諸君宜收存

出廠登記證內版台音字第0二二八號

社

三重市大同南路一八號

第428第字乙商樂化證記至業事利營

製版公司總經理室

世唱 片



STEREO

JOAN BAEZ CONCFRT

尊恩貝茲主唱

西洋歌曲



LW-159-B

- ①GOSPEL SHIP 福音之船
- ②THE OUSE CARPENTER 木匠
- ③PRETTY BOY FLOYD 可愛的男孩
- ④LADY MARY 瑪莉小姐
- ⑤ATE AMANHA 愛蒂阿曼哈
- ⑥MATTY GROVES 瑪蒂葛樂夫斯

民國58年3月再版

33 1/3

號四一街興中市董三

本公司專製錄音帶
及錄音片
本公司專製錄音帶
及錄音片

社址：三重市大同南路一一八號

號三九一〇第音台版內
已發出

號四二八第字乙舊標北證記營業事利

Ubanghi Records

45 RPM

L0409A
1982

L. ROY WRIGHT
&
ROCKAS

Time 7:05

SHOOT ME SOME FOOD
L. Wright

UBANGHI Prod.

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Lawtone Music
ASCAP



Ubangi Records

L. ROY WRIGHT
&
ROCKAS

Time 7:05

45 RPM

L0409B

1982



SHOOT ME SOME FOOD
L. Wright

UBANGHI Prod.

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Lawtone Music
ASCAP





**“THE BEST OF RAY BARRETTO”
“LO MEJOR DE RAY BARRETTO”**

1. GUAGUANCO BONITO (Lopez-Barretto) 4:12
Frost Music Corp.-Forshay Music Inc. (BMI)

CLP-1315 DJ
(CLP-1315-A)

Compatible Stereo
33 1/3 RPM

DJ Copy-Not for Sale

Side A

2. APRIETA EL POLLO (Tito Puente) 2:50
Patricia Music Publ. Corp. (BMI)
3. CELOSA (Marcelino Guerra) 2:45
Little Dipper Music Corp. (BMI)
4. DAME TU CARÍNO (Al Valdes Jr.) 3:05
Little Dipper Music Corp. (BMI)
5. GUAJIRA Y TAMBO (Ray Barretto) 2:45
Little Dipper Music Corp. (BMI)
6. A PUERTO RICO (Bonet-Barretto) 2:29
Little Dipper Music Corp. (BMI)

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TICO

**"THE BEST OF RAY BARRETO"
"LO MEJOR DE RAY BARRETO"**

1. RITMO SABROSO (Ramirez- Barretto) 2:56
Little Dipper Music Corp. (BMI)

CLP-1315 DJ
(CLP-1315-B)

Compatible Stereo
33 1/3 RPM

DJ Copy-Not for Sale

Side B

2. EL CAMINO (Lopez - Barretto) 2:52
Little Dipper Music Corp. (BMI)
3. TERESITA (Stancerone-Barretto) 2:46
Little Dipper Music Corp. (BMI)
4. EL WATUSI (Ray Barretto) 2:10
Little Dipper Music Inc. (BMI)
5. LOS CUEROS (Ray Barretto) 2:55 Frost Music
Corp.-Forshay Music Inc. (BMI)
6. GUGUANCO PUEBLO NUEVO 2:37
(Al Valdes, Jr.)
Little Dipper Music Corp. (BMI)

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VICTORY
STEREOLAB

NO. 1
(Side One)

33 $\frac{1}{3}$ R.P.M.
VY- 138

1. *Long Cool Woman.* 2. *Magie Woman*
- Touch.* 3. *Too Young To Be Married.*
4. *On A Carousel.* 5. *Carrie Anne.*
6. *Sorry Suzanne.* 7. *Blowing In The*
- Wind.* 8. *Dear Elvis.*
9. *Hey Willy.* 10. *Stay.*

VICTORY

RECORDING

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RECORDING SOCIETY, INC. N.Y.C. UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING OR COPYING PROHIBITED



VICTORY
STEREOLAB

NO. 2

(Side Two)

33 $\frac{1}{3}$ R.P.M.

VY- 138

1. *He Ain't Heavy He's My Brother.*
2. *I Can't Let Go.* 3. *I Can't Tell The Bottom From The Top.* 4. *Bus Stop.*
5. *Jennifer Eccles.* 6. *Stop, Stop, Stop.*
7. *Just Like Me.* 8. *King Midas In Reverse.* 9. *Yes I Will.* 10. *Just One Look.* 11. *Here I Do Again.*
(BY The Hollies)

RECORDED BY VICTORY

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HARDCORE

RESPEK

Marlon Music, Inc.

SIDE A
45 RPM

MM102-A

(c)1995 Marlon Music, Inc.



1. Cherry Garden (Hip Hop Mix) 4:09
2. Cherry Garden (Street Mix) 4:09

(Dionne Vaz & Shari Lee)

CHINA

Produced By: Errol Moore & Marlon Hew

Recorded At: HCF Studio, Freeport LI.

Engineer: Michael McDonald

Published By: Marlon Music Inc.

Distributed By: VP. Record. 89-05 138 St. Jamaica.
NY.11435. Tel:(718)291-7058, Fax:(718)658-3573

In Florida (305)966-4744.

HARDCORE

R E S P E K

Marlon Music, Inc.

SIDE AA
45 RPM

MM102-AA

(c)1995 Marlon Music, Inc.

1. Cherry Garden (Arab Mix) 4:09
2. Acapella 4:09
(Dionne Vaz & Shari Lee)

CHINA

Produced By: Michael McDonald & Marlon Hew

Tracks Laid: Dennis Haliburion.

Recorded at: HCF Studio, Freeport LI.

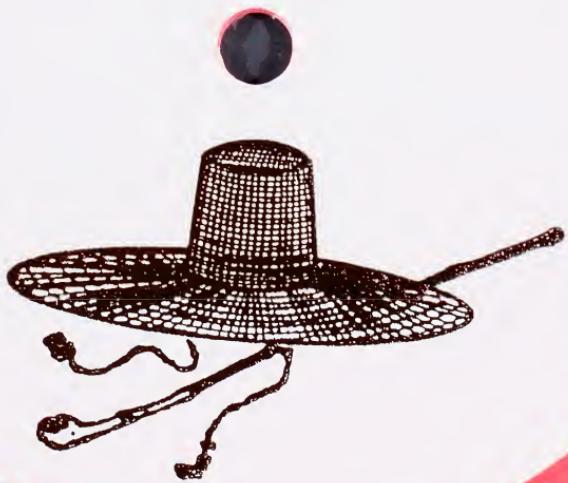
Engineer: Michael McDonald

Mixed by: Anthony "DJ. Yonnie" Wright.

Distributed by: VP. Record. 89-05 138 St. Jamaica.

NY.11435. Tel:(718)291-7058. Fax:(718)658-3573

In Florida (305)966-4744.





**DOUBLE ii
RECORDS**

ROTTIN RAZKALZ

1A

**RAW
VERSION**

- 1. SPOTLIGHT ON US**
- 2. DRESS CODE**
- 3. IT'S LIKE THAT**
- 4. PLAYIN NO GAMES**

**DOUBLE ii
RECORDS**

ROTTIN RAZKALZ

1B

**RADIO
EDITS**

- 1. SPOTLIGHT ON US**
- 2. DRESS CODE**
- 3. IT'S LIKE THAT**
- 4. PLAYIN NO GAMES**

P*O*S*I*T*I*V*E*L*Y
J*A*M*E*S S*T*R*E*E*T

THE SPEEDBOYS

SIDE ONE

1. ROCKIN THAT THING
2. BOARDWALKIN
3. FINE AS WINE
4. THE FALL
5. BOY CRAZY (Phillips Milk of Music B.M.I.)
6. LIFE IS BEAUTIFUL

All songs written by Robert Bobby

All songs published by Six Percent

Yoga Music B.M.I. except as noted

I LIKE MIKE RECORDS

20 Jane Lane, Holtwood, PA 17532

P*O*S*I*T*I*V*E*L*Y
J*A*M*E*S S*T*R*E*E*T

THE SPEEDBOYS

SIDE TWO

1. HEY MERV GRIFFIN
2. FROM YOUR LIPS
3. IN MY OWN SELFISH WAY
4. IF I DON'T GET YOU
5. LOVE DRUNK
6. JUCIN'

All songs written by Robert Bobby
All songs published by Six Percent
Yoga Music B.M.I.
I LIKE MIKE RECORDS
20 Jane Lane, Holtwood, PA 17532



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SING ALONG WITH PELTOURS

הבה נשיר עם פלטורות

1. AM ISRAEL CHAY — ARIC LAVIE (Traditional)
2. RABBI AKIBA — FOLK CHOIR (Traditional)
3. UV' YOM HASHABBAT — OSNAT PAZ (Traditional)
4. SIMAN

SIDE 2



33



- TOV, MAZAL TOV — MIKE BURSTEIN (Traditional)
5. HINEH MA TOV — HENRYK PICK (Traditional)
6. DAVID MELECH ISRAEL — EFFIE NETZER SINGERS
(Bible — Folk)

Arr.: 1 — A. Weiss; 2 — G. Aldema,
3-5 — B. Nagari; 6 — E. Netzer

69019 P
B

MADE IN ISRAEL

MCR

1. Sunday (Coots Grey) 2:21
2. Blue Moon (Rodgers & Hart) Robins Music Co. 5:06
3. Turtle I (L. Mann) 3:36

SIDE ONE
LARRY
MANN
TRIO

MCR-101

Live at the
Ocean Front
97 - 63

4. Look To The Sky (A.C. Jobin)
Corcovado Music Co. 3:52
5. Night And Day (Cole Porter) Harms N.Y. 2:26
6. Willow Weep For Me (Ann Ronell)
Bourneco ASCAP 3:43

MCR

1. Take Five (Dave Brubeck) 2:55
2. Gershwin Medley (Advanced Music Co.) 4:26
3. Perfidia (A Dominguez) Southern Music 3:15

SIDE TWO
LARRY
MANN
TRIO

MCR-101

Live at the
Ocean Front
97 - 63

4. Whats New (Bob Haggart-Johnny Burke)
ASCAP 3:06
5. Gravy Waltz (Steve Allen) 3:31
6. Poinciana (Buddy Bernier- Nat Simon)
Anne-Rachel Music Co. N.Y.) 4:42



GONZ
FRONT END

Side One
N.F.R. 05-22

33 1/3 RPM
8X651A

Just in Time 6:07 **Irving Berlin**

Wielding for D. 10:36 **Bruce Gertz**
(Gertz Music A.S.C.A.P.)

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Records Inc.



**GONZ
FRONT END**

Side Two
N.F.R. 05-22

33 1/3 RPM
8X651B

Theme for Ernie 8:06 Fred Lacey

Ninth House 7:20 Jerry Bergonzi
(Gonz Music A.S.C.A.P.)

On the Brink 5:29 Jerry Bergonzi
(Gonz Music A.S.C.A.P.)

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Records Inc.

TEAR DROP



SUNNY OZUNA
AND THE
SUNLINERS

LP-2005

SIDE 1

by Henry P. Meissner
(Producción
Recording Service
Zapopan, Jal.
271 E. Sherman
Presidente, Texas

THE MIDNIGHT AIR (Luisito Diaz)

SIEMPRE JUNTO (Omar Vazquez)

EL RELOJ (Ricardo Gómez)

CIEN AÑOS (P. Fornaris & A. Vazquez)

COMO FUE (J. Ormeño)

YA NO PAGARAS CON DIOS (Giovanni Ormeño)

TEAR DROP



SUNNY OZUNA
AND THE
SUNLINERS

LP-2006

SIDE 2

A. Hurni P. Meaux
Production
Recording Service
Studios, Inc.
227 E. Sterling
Pasadena, Texas

ALEGRE ME ANDO PASIANDO (Manolo Diaz)
LA BICICLETA (Lalo Guerrero)
AGUANTA CORAZON (Alejandro Perez)
POBRE DEL POBRE (Adolph Salas)
EL TACONAZO (Lalo Gonzales)
LA CUIDADES (Jose Alfredo Jimenez)

THE LOVE I LOST

Remixes by:

Rick Garcia • Lego • Trajic

Spero • Angel Alanis



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS INC.

Truck & Fleet Sales Department

F O R D D I V I S I O N

F O R D M O T O R C O M P A N Y

Presents

XTC 6268

"KNOW YOUR TRUCK VOCATIONS"

V O L . 5 0

N T - M 7

Produced by

WILMING PICTURE PRODUCTIONS INC.

CHICAGO, ILLINOIS



Universal
RECORDERS, Inc.

PLAYING SPEED 33½ R.P.M.

START OUTSIDE

FORD DIVISION
FORD MOTOR COMPANY

Presents

"THE PROSPECT'S FROM MISSOURI"
(You've Got to Show Him)

(Running time 13:30)

VOL. 55

T 3

Produced by
A. J. HENDERSON ASSOCIATES, INC.





COLUMBIA

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS INC.

Truck and Fleet Sales Department
FORD DIVISION
presents

FEO-SC-590-1

"FORD TRUCK FACTS"
Series F-7 & F-8

VOL. 50

NT-P-3

Produced by

WILDING PICTURE PRODUCTIONS INC.
CHICAGO, ILLINOIS



C O L U M B I A

START OUTSIDE

PLAYING SPEED 33 1/3 R.P.M.

MANUFACTURED BY COLUMBIA RECORDS INC.

Truck and Fleet Sales Department
F O R D D I V I S I O N
presents

FEO-SC-591-1

"KNOW YOUR COMPETITION"

VOL. 50

NT-M 3

Produced by

WILDING PICTURE PRODUCTIONS INC.
CHICAGO, ILLINOIS



PLAYING SPEED 33½ R.P.M.

START OUTSIDE

FORD DIVISION
FORD MOTOR COMPANY

Presents

“IN THE BAG”
(Use of Bird Dogs)
(Running time 9:40)

VOL. 50

(Revised Jan. 1956)

NC 3 (R)

Produced by
WILDING PICTURE PRODUCTIONS, INC.



PLAYING SPEED 33 1/3 R.P.M.

START OUTSIDE

FORD DIVISION
FORD MOTOR COMPANY

Presents

"READY, WILLING AND ABLE"
(Qualifying Prospects)
(Running time 12:45)

VOL. 50

(Revised Jan. 1956)

NC 4 (R)

Produced by
WILDING PICTURE PRODUCTIONS, INC.



Universal RECORDERS, Inc.

PLAYING SPEED 33½ R.P.M.

START OUTSIDE

FORD DIVISION
FORD MOTOR COMPANY

Presents

“THE \$50 RIDE”

(Demonstrating)

(Running time 9:50)

VOL. 50

(Revised Jan. 1956)

NC 5 (R)

Produced by
WILDING PICTURE PRODUCTIONS, INC.



PLAYING SPEED 33½ R.P.M.

START OUTSIDE

**FORD DIVISION
FORD MOTOR COMPANY**

Presents

"THIS TRADING BUSINESS"

(Closing Techniques)

(Running time 11:00)

VOL. 50

(Revised Jan. 1956)

NC 6 (R)

Produced by
WILDING PICTURE PRODUCTIONS, INC.